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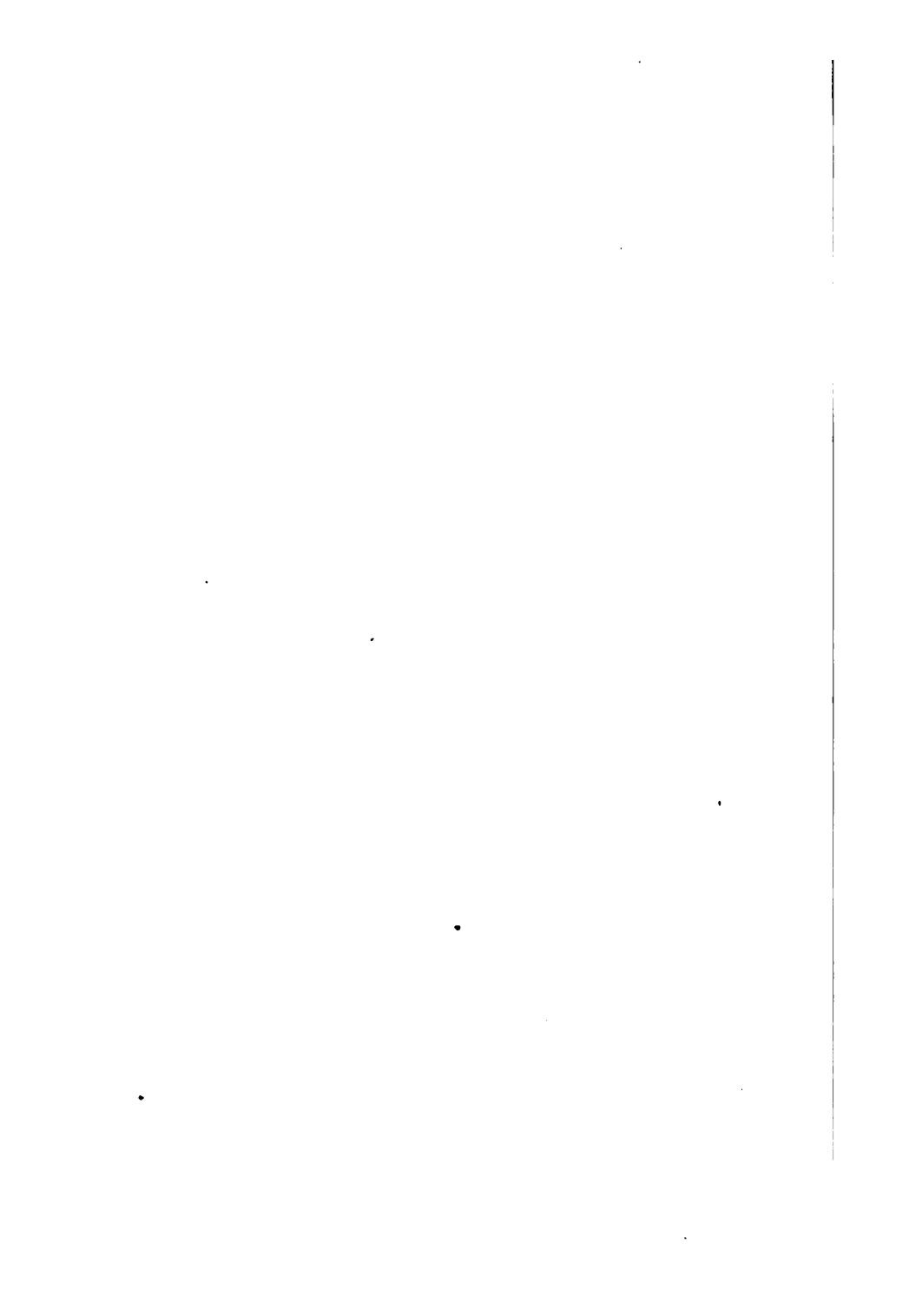
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Theodore Juitt Eastman.

T. T. Eastman



THE
MEDEA OF EURIPIDES,

WITH NOTES AND AN INTRODUCTION,

BY

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P R E F A C E.

OF the conjectural emendations in the text of the *Medea* which have been, especially during the last few decades, proposed in great numbers, such and such only have been adopted in the present edition as seemed to me either quite certain or in the highest degree probable. For the rest the best manuscripts have been closely followed in the main. Anything like an incisive treatment of the text is, in my opinion, out of place in editions intended for learners. Only in a few hopelessly garbled passages the need of furnishing a readable text in decent metrical form has led me to admit bolder and more uncertain alterations. Here due warning is given the reader in the notes.

In interpretation I have striven for correctness rather than for originality, and have of course derived much from others. Brevity had to be studied, but I have not knowingly slurred over any real difficulty.

The following editions have been used: Porson's; Elmsley's (German reprint with Hermann's notes); Kirchhoff's editions of 1855 and 1867; Dindorf's (Oxford edition 1839, and *Poetae Scenici* 1868); Nauck's 3d edition, 1871,

also his *Euripideische Studien*; Schoene's Medea, 1853; Pflugk and Klotz's 3d edition, 1867; Witschel's, 1858; Paley's 2d edition, 1872; Weil's, 1868; Hogan's Medea, 1873; Wecklein's Medea, 1874. This last-named excellent work has been of especial use.

Corrections or suggestions from any quarter will be gratefully received.

F. D. A.

CINCINNATI, September, 1876.

INTRODUCTION.

I. EURIPIDES.

§ 1. **Life.** — What we know of Euripides' personal history, excluding what is plainly fabulous, is substantially this. He lived from 480, or a little earlier, to 406 b. c. The current belief was that he was born in Salamis on the day of the sea-fight, but this has the air of an invention. His father's name was Mnesarchus or Mnesarchides; his mother's, Clito. The latter at least was of humble origin. Euripides was of a studious and speculative turn, an ardent disciple of the philosophers and sophists of his day, Anaxagoras, Prodicus, Socrates, and others. His first play he exhibited at the age of twenty-five; thirteen years later he gained for the first time the first prize. Of a gloomy temperament, never personally popular with his countrymen, and not successful in his profession at first (he won only five dramatic victories), he seems to have suffered from a morbid sensitiveness, a consciousness of being misunderstood, a feeling sometimes reflected in his works. He lived aloof from the world, in the midst of his large collection of books. There was some trouble in his domestic relations; with neither his first nor his second wife did he live happily. His last years were spent abroad, first in Magnesia, then at the court of Archelaus, the Macedonian king, at Pella, where he died and was buried, a cenotaph being erected at Athens. He left three sons, the youngest of whom followed his father's profession. The popularity of his plays at the close of his life and throughout later antiquity was extraordinary.

§ 2. Works. — Of Euripides' 73 according to others 92) plays, there have come down to us 14, or including the *Pières*, which is almost universally thought to be spurious, 15. These are : *Alcestis*, *Ariadne*, *Bacchae*, *Eurydice*, *Hélène*, *Hippolytus*, *Hercules* (as mentioned in the *Lectures*), *Iphigénie à Aulis*, *Iphigénie à Tauride* (as *Tauris*), *Kreons* (a satyr drama), *Medea*, *Orestes*, *Troades*, *Phœnissæ*. The dates of the following six are known with certainty : *Alcestis*, 438; *Medea*, 431; *Hippolytus*, 428; *Troades*, 419; *Helena*, 412; *Orestes*, 408. A few others can be approximately placed. The *Bacchae* and *Iphigenia in Aulis* were produced after the poet's death.

§ 3. Spirit and Tendency. — Though a contemporary of Sophocles, Euripides belongs in spirit to a different age. He is a representative of the new Athens of his time, of the new ideas, political, moral, and aesthetic, which were just coming into vogue, supplanting the sterner and simpler notions of the old-fashioned citizens. It is the Athens of Demosthenes and Praxiteles, rather than that of Pericles and Phidias, for which Euripides wrote. Rhetoric and philosophical speculation had much to do with this change. Euripides shares the artificial tastes and the sceptical spirit of the new school.

To give vivid pictures of human passion is Euripides' chief aim, and in this his strength lies. He is in no sympathy with the mythical spirit ; the myths he uses only as the vehicle of his own conceptions. The notion of an all-controlling Fate and of a hereditary family curse are much less prominent than with Aeschylus and Sophocles. There is less lofty ideality in his conceptions ; his characters are more like those of every-day life, their passions less removed from common experience. This accords in general with modern taste ; indeed, it has often been observed that Euripides stands nearer to the modern dramatists than do his predecessors. He excites often a livelier sympathy ; hence Aristotle calls him "the most tragic of the poets." But Euripides has sometimes gone too far in this direction, and introduced characters too commonplace and incidents altogether trivial.

§ 4. Style.— Euripides is smooth and dexterous in the use of language ; free from the turgidity of Aeschylus, but not free from rhetorical artifice. Even smaller verbal quibbles, paradoxical expressions, alliterations, and the like, he does not disdain. Characteristic of him are the long arguments between his personages on questions of right and wrong, sometimes quite irrelevant to the matter in hand. Almost every play has one or more of these. The author delights, even when one side is manifestly in the wrong, to display his skill in making out a specious argument. He is fond of philosophizing through the mouths of his characters, and the abundance of maxims (*γνῶμαι*), reflections, and generalizations on social and religious topics — another effect of the rhetorical training of that day — went far to render Euripides attractive in later times. The histrionic art had developed in his day, and this influenced composition ; the actors had to be furnished with telling and pointed speeches and striking situations. Scenery, too, had come to be a matter of importance, and some plays (Troad., Her. Fur.) must have depended largely on their scenic effects for success.

§ 5. Form.— The internal economy of his plays is often defective ; his plots lack coherence and compactness. In general he relies on striking passages and thrilling scenes more than on unity and symmetry of the whole. But there is much difference among his plays in this respect. Two things have been especially blamed : 1. The so-called *θεὸς ἀπὸ μηχανῆς*, the express interference of a god at the end of the play to solve the difficulties of the situation. 2. His prologues, long soliloquies in which the situation is expounded, often baldly and awkwardly, to the hearers. Euripides was responsible for metrical and musical innovations concerning the merits of which we can no longer judge. The chorus is diminished in importance ; its odes are often mere interludes, having little to do with the dramatic situation. His later pieces show frequent resolutions in the iambi, and contain long and irregularly constructed monodies.

§ 6. Moral Tendency.— Euripides has been unjustly at-

tacked (notably by Aristophanes the comedian, and in modern times by Schlegel) on ground of exercising a debasing influence on morals. But much that seemed corrupting to his conservative contemporaries, as Aristophanes, cannot appear so to us; and those sentiments which have been cited as inculcating false morality seem mostly harmless when taken in connection with the situation and the persons who utter them. They are not to be taken for Euripides' own sentiments. To a few places in which the justice and providence of the gods are openly denied, exception may, perhaps, be fairly taken.

§ 7. **His Misogynism** was much blamed by the ancients, but this trait has been greatly exaggerated. Euripides brings forward in several plays women of strong passions and doing great mischief (*Medea*, *Phaedra*, *Hecuba*), but on the other hand has depicted noble and admirable types of womanhood (*Alcestis*, *Iphigenia*, *Macaria*). He possessed a deep insight into female character, and was fond of portraying it in all its phases, the dark as well as the light. He is particularly skilful in this, and his women, even the bold and unlovely ones, are thoroughly feminine.

Without trying to excuse his many defects, and without pretending to rank him with Aeschylus and Sophocles, we must yet recognize in Euripides dramatic genius of a high order.

§ 8. **Manuscripts and Scholia.** — The Euripidean manuscripts were first classified by Kirchhoff in his edition of 1855. Those which possess any authority form two classes. Nine plays (*Hec.*, *Or.*, *Phoen.*, *Med.*, *Hipp.*, *Alc.*, *Andr.*, *Troad.*, *Rhes.*) are extant in MSS. of both classes, the remaining ten in those of the second class only. These last plays were little known and read by the Byzantines, and have narrowly escaped perishing altogether.

CLASS 1. Uninterpolated copies (complete or partial) of a recension current in the Middle Ages, comprising the nine plays above mentioned. These MSS. have the highest authority. The principal ones are: *Codex Marcianus* in Venice (5 plays),

Cod. Vaticanus (9 plays), *Cod. Havnensis* (Copenhagen, 9 plays),
Cod. Parisinus (6 plays).

CLASS 2. Copies of a different and far rarer recension which embraced at least 19 pieces, but contained a text of less purity, which had been tampered with by would-be correctors. The authority of these MSS. is therefore inferior, and the plays found only in them are accordingly difficult of criticism and cannot be so nearly restored. The two most important MSS. of this class are *Cod. Palatinus* at Rome (13 plays) and *Cod. Florentinus* (18 plays).

Scholia exist only to the nine plays found in MSS. of Class 1. Some of them are old and valuable. They are edited by W. Dindorf, Oxford, 1863, in 4 vols.

§ 9. **Editions.**—I name only the most important and comprehensive, omitting all of single plays :—

R. Porson (4 plays), 1797–1811.

P. Elmsley (3 plays), 1813–1821.

G. Hermann (12 plays), 1800–1841.

A. Mattheiae, large edition, 10 vols., 1813–1837. Now antiquated.

W. Dindorf, Oxford edition with notes, 4 vols., 1832–1840. Most recently in *Poetae Scenici Graeci*, Leipzig, 1870.

Pflugk and Klotz (11 plays), Gotha and Leipzig, 1840–1867. Over-conservative.

A. Kirchhoff, larger edition with critical notes only, 2 vols., Berlin, 1855. This edition marks a new epoch in the text-criticism. Smaller edition with chief variants, 3 vols., Berlin, 1868.

A. Nauck, Text, 2 vols., Leipzig, 1871. Valuable emendations.

F. A. Paley, English notes, 3 vols., London, 1858–1860 (Vols. I. and II. now in second edition, 1872–1875).

H. Weil (7 plays), French notes, Paris, 1868.

Of separate editions of the Medea the following deserve mention :—

Kirchhoff's, Berlin, 1852.

Schoene's, Leipzig, 1853.

Wecklein's, Leipzig, 1874.

II. THE MEDEA.

§ 10. The Medea was produced b. c. 431, with the Philocetes, Dictys, and Theristae, and took only the third rank. It is presumably the earliest of the preserved plays, except the Alcestis. In merit it ranks at least as high as any.

§ 11. **Outline of the Plot.** — Medea is the daughter of Aeetes, king of Colchis, and like her father's sister, Circe, is endowed with knowledge of magic. Enamored of Jason, who comes with the Argonauts in quest of the Golden Fleece, she has enabled him by her arts to accomplish the tasks imposed on him by Aeetes, — the yoking of the fire-breathing bulls, the sowing of the dragon's teeth, the destruction of the crop of armed warriors, — and finally to slay the dragon which guarded the fleece itself; she has killed her brother Apsyrtus to facilitate their escape by detaining the pursuers, and has fled with Jason to Greece. They arrive at Iolcus in Thessaly, where the crafty Pelias, Jason's uncle, is king. The throne is rightfully Jason's, for Pelias had seized it from Aeson, Jason's father, and between the usurper and the rightful claimant there is mutual fear and distrust. In Jason's behalf Medea compasses the death of Pelias; she persuades his own daughters to slay him and boil him in a kettle, in the belief that through her enchantments they will thus be able to renew his youth. From the consequences of this deed Jason and Medea seek refuge in flight, and make their abode in Corinth. Here they live peacefully as exiles for a time, but Jason presently tires of his barbarian spouse, devoted though she is, and longs for a connection which shall advance him in wealth and dignity in his new home; accordingly he deserts Medea, and receives in marriage the daughter of Creon, the king of the country. All the passion of Medea's wild and unbridled nature is roused by this indignity. Here the play opens.

Prologue (1 – 130). — Medea's nurse in a soliloquy sets forth

the situation and describes her mistress's passionate grief, which she fears may lead her to some desperate deed. The παῖδαγωγός or slave-guardian of Medea's two children enters with his charge. He has heard a rumor that Medea and the children are banished by a royal edict. He is bidden to withhold this from Medea, and to keep the boys in close seclusion. Medea's voice is heard from within in outbursts of despair and rage.

Parodus (131 – 213). — The Chorus of Corinthian women, friends of Medea, approach to express their sympathy. Medea still speaks from within. The nurse, at the request of the chorus, enters the house to persuade her mistress to appear.

First Episode (214 – 409). — Medea comes forth in answer to the summons, in a calmer mood. She describes her forlorn condition feelingly, and exacts from the chorus a promise of silence in case she shall find means for requiting her enemies. Creon now enters to announce the decree of exile against her, on ground of threats uttered against the royal family. Medea feigns submission and innocence, and by humble entreaty obtains a respite of one day. No sooner is Creon's back turned than her mien changes, and she declares her intention of accomplishing her revenge within the allotted day, — by her secret arts, should any refuge open to her where she may afterwards seek safety, otherwise openly, dagger in hand. She will meanwhile wait to see whether such means of safety shall present themselves.

First Stasimon (410 – 445). — A choral ode.

Second Episode (446 – 626). — A spirited scene between Jason and Medea. The former comes to offer Medea money for her journey. To her passionate invective Jason replies with what sophistry he may. The calm impudence with which he proffers his wretched excuses for his conduct, and even feigns to act the magnanimous toward the woman he has wronged, reveal him as a heartless villain. His offers of assistance are scornfully rejected.

Second Stasimon (627 – 662). — A choral song.

Third Episode (663 – 823). — The hoped-for aid comes to Me-

dea in the person of Aegeus, who chances to be passing through Corinth on his way to consult Pittheus concerning an obscure oracle which has been given him at Delphi. He asks the cause of Medea's grief, and at her entreaty promises her protection if she will come to his court at Athens. When Aegeus is gone, Medea unfolds to the chorus the plan which she has dimly had in mind from the outset. She will send her children to the princess, Jason's bride, entreating her intercession in their behalf, and they shall take her as a present a poisoned robe, to put on which will be certain death. Having thus destroyed her rival, she will slay her own children as the bitterest retaliation she can inflict on Jason. In pursuance of this plan the nurse is despatched to summon Jason to a new interview.

Third Stasimon (824 – 865). — Choral ode.

Fourth Episode (866 – 975). — Jason reappears, and Medea in an altered tone pretends to have considered the matter anew, and to have laid aside her wrath. She asks forgiveness for her former language, expresses approval of his course, and begs for his good offices with his bride in behalf of the children. Jason, thrown completely off his guard, promises this, and the boys are sent with the gifts. Remarkable in this scene is the mixture of real and pretended feeling on Medea's part; in the midst of her feigned contrition she is melted to real tears at the thought of what awaits the children.

Fourth Stasimon (976 – 1001). — Choral ode.

Fifth Episode (1002 – 1250). — The *paedagogus*, returning with the children, announces that their mission has been successful, and that the boys are freed from the sentence of banishment. Medea bids him retire, and struggles long with herself; her heart fails her when she thinks of child-murder, but her evil passions nerve her to the deed. A pause ensues while they await further news, which is filled by a long anapaestic passage from the chorus. Then a messenger arrives in breathless haste to bring tidings of the catastrophe. The princess and Creon are killed by the poisoned robe. Their death is described at length.

Medea enters the house to slay her children.

Fifth Stasimon (1251 – 1292). — The chorus implores the gods to prevent the unnatural crime. The cries of the ill-fated children are heard from within.

Exodus (1293 – 1419). — Jason comes hoping to save his children from the hands of the exasperated Corinthians. Learning what has just happened, he is overwhelmed with rage and sorrow. As he is trying to force his way into the dwelling, Medea, with the bodies of the children, appears aloft in a chariot drawn by winged dragons, which has suddenly been sent to her aid by Helios. After some further parley, Medea announces that she will bury the bodies in the temple of Hera Acraea, and institute a solemn feast in their honor; then predicting Jason's death, she departs exulting in the completeness of her revenge.

§ 12. **Remarks.** — The interest all centres in Medea and her all-absorbing passion. Her love and hate are terrible in their strength. The poet lays stress on her being a foreigner; he means to depict human nature in its wilder phase, with passions unmitigated by the restraining influences of laws and Hellenic civilization. Aside from this vehemence there is no grandeur in the character, no moral elevation. Our sympathy can only partly go with her; we cannot, even from a Greek point of view, approve her revenge, nor regard it as a deed necessary under the circumstances; yet there is a vivid reality in it.

But how is it that the murder of his children is so terrible a punishment for Jason, worse than even his own death, which Medea is perfectly able to bring about? Certainly it is not that Jason loves the children so extraordinarily. For although 562 fig., 914 fig. he affects great interest in their welfare, still this does not prevent his acquiescing quite unconcernedly in the decree which banishes them, nor does it occur to him to attempt to have this decree revoked until Medea, 940, proposes it; his indifference to his children is subject of remark, 76, and Medea taunts him with it, 1396, 1401. He first shows real solicitude in their behalf after the death of his bride. The real force of the punishment consists then in leaving him without children to

perpetuate the family and to support him in old age, and is fully felt only in connection with the murder of his new wife, which cuts off all hope of future offspring. The bitterness of this lot to a Greek mind can be only imperfectly understood by us. To him the extinction of his race was a terrible misfortune. And that herein lies the weight of Medea's revenge is plain from 803 flg. and 1348. It is, however, to be noted that the poet ignores the obvious possibility that Jason may take yet a third wife and beget children. We might, indeed, understand the prediction of Jason's death, 1386, as intended to cut off this resource, if we supposed a speedy death to be meant; but that again is hardly consistent with the words *μένε καὶ γῆπας*, 1396. There is, therefore, plainly, this weak point in the construction of the piece.

The sending of the dragon-chariot is a sudden intervention on the part of the god, for otherwise Medea's excuse for her child-murder, that the boys must in any case die (1060, 1236), would not hold good, since there would be the possibility of her saving them as well as herself by flight. Aristotle blames this supernatural intervention at the close, but there is this to be said for it, that the winding-up of the action does not depend in any great measure on it, there being nothing to show that Medea herself could not escape without the chariot, as she has expected to do throughout. The most that the chariot does is to enable her to rescue and bury the bodies of the children, and to appear triumphant in the last colloquy with Jason, while it enhances, of course, the scenic effect of the close. With more justice one might find fault with the introduction of Aegeus, whose appearance just at the nick of time is purely accidental and not brought about by anything in the action itself. In fact this scene has little dramatic interest or import, and seems to be introduced mainly to bring on the stage an Athenian national hero.

It is somewhat surprising to find Medea at the end imposing a festival in atonement for her own crime on the Corinthians, whom she has just made her bitter enemies. We must suppose

that the authority of Hera is to effect this, who is the protectress of Medea as of all the Argonauts.*

The character of Jason is that of complete selfishness, a selfishness which has overrun and stifled his natural good impulses. Creon is imperious but well-meaning. Aegeus is a mere lay-figure. The servants, on the other hand, are well conceived; the nurse, with her bustling anxiety, is particularly good.

§ 13. Question of Double Recension.—There seems to be some reason for thinking that the Medea has undergone a revision or alteration since its first production, and that we have not the play exactly in its original form. Porson, Boeckh, Hermann, and others have thought this; Elmsley, Matthiae, Pflugk, have denied it. The chief considerations in favor are: 1. The dittography (passage written in two ways), 723, 724, 729, 730 = 725–728; see note. Hermann thinks 777 = 778, 779, another such. 2. Words quoted from Medea, but not found in our play. Such are the words $\omega\theta\epsilon\rho\mu\beta\sigma\eta\lambda\omega\sigma\pi\lambda\gamma\chi\nu\omega\eta$, said by the Schol. Aristoph. Ach. 119 to be $\epsilon\nu\tau\bar{\eta}\text{ }M\eta\delta\epsilon\eta\text{ }E\bar{\nu}\rho\pi\bar{\iota}\bar{\delta}\bar{\omega}\eta$. Aristophanes Pax 1012 quotes $\epsilon\text{ }M\eta\delta\epsilon\eta\text{ }s$ (whose Medea he does not say) $\delta\lambda\mu\alpha\omega$, $\delta\lambda\mu\omega\alpha\omega$, not in our Medea (yet see 97), but found Iph. T. 152. Lastly in Ennius' Medea is a translation of the verse $\mu\omega\omega\sigma\phi\pi\sigma\tau\bar{\eta}\text{ }s\bar{\sigma}t\bar{\iota}s\text{ }o\bar{\nu}\chi\text{ }a\bar{\iota}\bar{\nu}\bar{\omega}\text{ }s\bar{\sigma}\bar{\phi}\bar{\omega}\bar{\sigma}$, which Cicero (Fam. 13, 15) quotes from Euripides. None of these reasons are cogent; the dittography may be due to an interpolator, the Scholiast and Aristophanes might have quoted carelessly, and the Ennian verse is probably a case of *contaminatio*. Other things that have been urged as evidence of a double recension are altogether trifling.

§ 14. Relation to Neophron's Medea.—Neophron, a contemporary of Euripides, wrote a Medea which, according to Aristotle and Dicaearchus (see the first Hypothesis), served as a model for Euripides; nay, they seem to think the latter guilty of plagiarism in appropriating Neophron's work.

* Boeckh fancied that in the first edition of the piece it was Hera herself who commanded this in person.

And in truth Neophron's play, as is plain from the extant fragments (see Appendix), was very like Euripides'. Aegeus was introduced, but as coming expressly to consult Medea about the oracle, not as on his way to Pittheus. There was likewise a scene corresponding to 1021 fig., in which Medea wavered between love for her children and desire for revenge. And at the end Jason's death was predicted by Medea as at 1386, not, however, the same manner of death, but suicide.

If, as is implied in the above statement, Neophron's play was written before Euripides', the credit for the design must be due in large measure to the former; Euripides must have followed him closely in the plot and construction of the piece, though that he borrowed his language is unlikely.* But the peculiar power of the Euripidean play seems to have thrown its predecessor quite into the shade.

§ 15. Scenery, etc. — The scene represents the front of Medea's house, the orchestra an open space before it. The palace and Jason's house are supposed to be on the right, the side whence personages coming from the city or harbor regularly entered. At the end of the piece Medea and her dragon-car appear aloft, either upon the *μηχανή*, a contrivance for sudden apparitions situated at the top of the scene-wall, or on the *αιώρημα*, a swinging machine suspended with cords from above.

The *Protagonist* had of course the part of Medea; the *Deuteragonist* probably those of the nurse, Jason, and the messenger; the *Tritagonist* those of the *paedagogus*, Creon, and Aegeus. The few lines assigned the boys (outcries from behind the scene) would also be spoken by the Deuteragonist and Tritagonist.

* Wecklein contends that the notice in question is wrong, and that Euripides' first Medea was older than Neophron's. But surely Aristotle and his pupil were in a situation to know from the original records to which play the priority belonged.

III. ORIGIN AND DEVELOPMENT OF THE MYTH.

§ 16. Medea's adventures at Corinth seem at first view to be a sort of appendage or sequel to the story of the Argonautic expedition; in reality, however, they are a separate and independent legend which was only later brought into connection with the Argonauts. The Corinthian Medea is essentially a distinct personage from the Argonautic, although both are perhaps developments of the same germinal idea.

§ 17. **The Argonautic Story.**—This legend was at home among the Minyae of Iolcus and Orchomenus; it was their national epic in the earliest times, later modified and enlarged beyond its original boundaries by the poets, so that it became common Hellenic property. Aea, the land where the Golden Fleece is kept, is a sunny enchanted island in the distant sea. Homer thinks of it as somewhere in the west, but the Minyans, whose sea-outlook was an easterly one, must naturally have sought it in the east, and there it became at last fixed.

The Homeric Poems allude simply to the Argonaut myth as something well known, mention Jason as having passed the πλαγκταί or clashing rocks, and as having visited Lemnos, know Aeetes as son of Helios and sister of Circe.* Medea is not spoken of.

Hesiod's Theogony, 960 fig., 992 fig. Here is the earliest mention of Medea. She is daughter of Aeetes and Idyia, helps Jason perform the στονόεντες ἀεθλοι laid on him by Pelias, returns with Jason to Iolcus, lives with him there and bears a son, who is reared by Chiron the centaur. Medea is here distinctly a goddess.

* Od. κ 137, μ 70; Il. η 468.

Pindar in the fourth Pythian ode gives a long and beautiful account of the sending of the expedition, and the adventures of the Argonauts, which closes with the return of Jason and Medea. Colchis is now for the first time fixed as the abode of Aeetes.

Of other poets' treatment of this theme we know next to nothing. Only in its latest phase, with many embellishments, it reappears in the *Argonautica* of *Apollonius*.

Medea's rôle in this myth is a subordinate one. She is but the enchantress who helps Jason obtain the fleece. Preller thinks that the old fable closed with the death of Pelias through her wiles.

§ 18. **The Corinthian Legend.** — That this is not a mere amplification of the Argonautic story, but a primitive local myth, is clear from this, that it was bound up with very ancient religious rites. The Corinthians had, we know, the custom of performing yearly propitiatory sacrifices to atone for the murder of Medea's children; this rite was celebrated in connection with the worship of Hera ἀκραία, a national divinity of Corinth. Their sepulchre was shown at Corinth in Pausanias' time. The tale was variously told, and its earlier forms are quite unlike the tragic story. The germ is everywhere the killing of the children, either by Medea herself or by the Corinthians.

Medea is a benefactress of Corinth; she is said to have delivered the city from a famine;* she appears at first as queen; indeed, she was conceived of as divine.†

Eumelus, a Corinthian poet (about 750 b. c.) in his *Kορινθιακά* treated this subject at length.‡ According to him Medea was queen of Corinth. The sovereignty belonged to her, since the throne had formerly been assigned her father Aeetes by Helios; and

* Schol. Med. 11; Schol. Pind. Ol. xiii. 52.

† Schol. Med. 10.

‡ Schol. Med. 10; Schol. Pind. Ol. xiii. 52; Pausan. ii. 3, 8.

the Corinthians, being without a ruler, had sent for her to Iolcus. Jason is joint ruler with her. As fast as her children are born she hides * them in the temple of Hera,† hoping to make them immortal ; failing in this she is discovered by Jason, who returns to Iolcus, and Medea departs also, leaving the throne to Sisyphus. Doubtless the poem further described the institution of the expiatory sacrifice.

Parmeniscus, an Alexandrine commentator, gives, we know not from what source, a different account.‡ The Corinthians, uneasy under Medea's rule, plotted to kill her and her children, seven boys and seven girls. The latter fled to the temple of Hera Acraea, and the Corinthians slew them at the altar. For this desecration they were visited with a pest which raged until, directed by an oracle, they instituted yearly expiatory rites, which were observed up to his (*Parmeniscus'*) time. Seven boys and seven girls, offspring of noble families, were every year shut up apart in the sacred enclosure and there offered sacrifices.

A curious variation was that given in the *Ναυπάκτια ἔπη*,§ an obscure epic of the Hesiodean school, which narrated the Argonautic story. Here we learn that Jason (and of course Medea) went, not to Corinth, but to Corcyra, and that their son Mermerus was killed in hunting. Now as Corcyra was a Corinthian colony, this notice is interesting as showing that a legend very like the Corinthian was current there.

The early epic poet, *Creophylus*, author of the *Οἰχαλίας ἄλω*

* κατακρύπτειν. Or *buries?* Perhaps somewhat as Demeter (Hymn. Hom. v. 239) buried (*κρύπτεσκε*) Celeus' infant in fire to make him immortal.

† The friendship of Hera for Medea is explained by Schol. Pind. Ol. xiii. 52, thus : Zeus was enamored of Medea, but she rejected his suit, and in return Hera promised to make her children immortal.

‡ Schol. Med. 273.

§ Paus. ii. 3, 7.

σις, had the story in a less primitive form.* Medea is no longer queen; she kills the king Creon by drugs, and flees to Athens, leaving her children behind her on the altar of Hera, thinking that Jason will care for them. Here the relatives of Creon slay them, but give out that Medea has done the deed herself.

Simonides seems somewhere to have touched on this theme (Bergk, frag. 48). Medea and Jason he makes again rulers of Corinth, and expressly contradicts the older tale that Jason remained in Ioleus. Further than this we know nothing of his treatment.

Yet a step nearer the tragic form of the tale is that which *Pausanias*† gives as the current account in his time. Glauce the princess now appears; she meets her death through gifts brought her by Medea's sons, Mermerus and Pheres, who are stoned to death by the Corinthians. A pestilence then comes upon their children, to avert which the statue of Terror ($\Delta\epsilon\mu\alpha$) is set up, and the regular sacrifices are instituted, at which they wear black and shave their children's heads. These solemnities were observed, he says, down to the destruction of Corinth by Mummius. A fountain was moreover shown, into which Glauce cast herself when in the agonies of death.

The tragedians were thought to have first hit upon the idea of making Medea kill her own children, and in this sense an absurd report‡ was current, which represented that Euripides was bribed by the Corinthians to lay the murder upon Medea. But we see traces of this same conception of Medea as the murderer in Creophylus' account and the mystical narrative of Eumelus, so that it evidently existed long before, side by side with the commoner story. Nor can we doubt that Jason's unfaithfulness and Medea's revenge were elements ingrafted on the legend before it came into the tragedians' hands.

* Schol. Med. 273.

† ii. 3, 6.

‡ Schol. Med. 10.

The original elements of the Corinthian story are, we see, these : Medea is a wise and divine benefactress, who comes from afar and rules the state. She and her mortal offspring stand under the protection of Hera. The children are destroyed—how, was less clearly defined—and Medea departs as she came.

Jason is clearly no part of this tale, and perhaps the connection of Medea with Sisyphus, hinted at by the Scholiast to Pindar on Theopompos' authority, points to the older local tradition as to the paternity of the children. After the fusion of the Corinthian Medea with the Argonautic heroine, the poets were at great pains to connect the two legends, and Jason is introduced along with other new features.

There can be little doubt that Medea was originally worshipped as a goddess, and that the sacrifices were intended for her, but that she sank in time to the level of a mortal, while the original ceremonial was still maintained, transferred to the patronage of Hera.

§ 19. **Physical Significance of the Myth.**—Medea is the Moon, one of the many mythical impersonations of that luminary. The Moon, like the Sun, is all-wise because all-seeing, but to her belong especially occult wisdom and the mysterious arts of enchantment, such as flourish under the weird influences of her light. Hence her name *Μήδεια* (*μηδεσ-ια*), “wise woman,” from *μῆδος*. She is the Sun's offspring (originally, no doubt, his daughter), for the new moon seems to emanate from the sun. She comes from the far west, deserting her Sun-father's house on the western horizon, for the new moon is first seen in the west. Or she is thought of (doubtless later) as coming from the east, where the full moon rises. She abides for a time with increasing splendor; then wanes and disappears. Her children are probably stars, in particular the short-lived morning and evening stars.

This figure, which in Corinth took the shape of a preserver

and divine ruler,* became in the Thessalian myth rather an enchantress, and nothing was easier than for her to be incorporated into the story of the Argonauts, who sail into the same enchanted regions of the east or west in search of the Golden Fleece, which is nothing but the ruddy clouds of sunrise or sunset.

* Wecklein thinks Medea a Phoenician goddess, and that her worship was supplanted at Corinth by that of Hera, when she was transformed into a priestess of Hera. This seems very uncertain. More reasonable is his idea that the shutting up of the children stood instead of former human sacrifices.

ΕΤΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΥΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ.

[ΔΙΚΑΙΑΡΧΟΥ.]

Ίάσων εἰς Κόρινθον ἐλθὼν, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται καὶ τὴν τοῦ Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μεῖναι καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παιδῶν πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοὺν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπώλετο. Μήδεια δὲ τοὺς ἔαντης παῖδας ἀποκτείναστα ἐπὶ δρακόντων πτερωτῶν δὲ παρ' Ἡλίου ἐλαφεν ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας κάκει Λίγει τῷ Πανδίονος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ίάσονα νέον ποιήσει. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως.

ἀντίκα δ' Ἰάσονα θῆκε φίλον κόρον ἡβώντα,
γῆρας ἀποκόντασσα ἰδύησι πραπίδεσσα,
φάρμακα πόλλ' ἔψυσον ἐπὶ χρυσεῖσι λέβησι.

Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἴστορεὶ ὅτι καὶ τὰς Διονύσου τροφοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐκεοπούνησε. Στάφυλος δέ φησι τὸν Ίάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι γάρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦν κατακομηθῆναι, μελλούσης τῆς οὐώς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιτεπούσης γοῦν τῆς πρύμνης τῷ Ίάσονι τελευτῆσαι αὐτόν.

Τὸ δράμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάστας, ὡς Δικαίαρχος ἐν τῷ περὶ Ἑλλάδος βίον καὶ Ἀριστοτέλης ἐν ὑπομήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ προπεσεῖν εἰς δάκρυα, ὅτε ἐπεβουλευούσεν Ίάσονα καὶ τῇ γυναικὶ. ἐπανεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικὸς ἄγαν ἔχειν καὶ ἡ ἐπεξεργασία 'μηδ' ἐν νάπαισι· καὶ τὰ ἔξης. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχρῆσθαι, ὡς "Ομῆρος".

εἶματά τ' ἀμφιέσσασα θυάδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκείνον γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἴδιους νιούς, ἔχωρίσθη δὲ Ἰάσονος Αἴγει συνοικήσουσα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μῆδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος Ὁλυμπιάδος πᾶς ἔτει α΄ πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μῆδείᾳ, Φεδοκτήτῃ, Δίκτυι, Θερισταῖς σατύροις. οὐ σφέζεται.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.

ΠΑΙΔΑΓΩΓΟΣ.

ΜΗΔΕΙΑ.

ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ.

ΚΡΕΩΝ.

ΙΑΣΩΝ.

ΑΙΓΕΤΣ.

ΑΓΓΕΛΟΣ.

ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.

ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

ΕΙΘ' ὥφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἴαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀρίστων, οἱ τὸ πάγχρυσον δέρος 5
Πελίᾳ μετῆλθον. οὐ γὰρ ἀν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδ' ἀν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατώκει τήνδε γῆν Κορωθίαν 10
ξὺν ἀνδρὶ καὶ τέκνοισι, ἀνδάνοντα μὲν
φυγῇ πολιτῶν ὅν ἀφίκετο χθόνα
αὐτή τε πάντα ξυμφέρουσ' Ἰάσονι,
ἥπερ μεγίστη γύγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ. 15
νῦν δ' ἐχθρὰ πάντα καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὐτοῦ τέκνα δεσπότιν τ' ἐμὴν
γάμοις Ἰάσων βασιλικοῦς εὐνάζεται,
γήμας Κρέοντος παιδ', ὃς αἰσυμνῷ χθονός.

Μήδεια δ' ἡ δύστηνος ἡτιμασμένη 20
 βοῷ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιᾶς
 πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
 οἵας ἀμοιβῆς ἔξ 'Ιάσονος κυρεῖ.
 κεῖται δ' ἀσιτος, σῶμ' ὑφεῖσ' ἀλγηδόσι,
 τὸν πάντα συντήκουσα δακρύοις χρόνον, 25
 ἐπεὶ πρὸς ἀνδρὸς ἥσθετ' ἡδικημένη,
 οὗτ' ὅμμι' ἐπαίρουσ' οὐτ' ἀπαλλάσσουσα γῆς
 πρόσωπον· ὡς δὲ πέτρος ἡ θαλάσσιος
 κλύδων ἀκούει νουθετούμενη φίλων.
 ἦν μή ποτε στρέψασα πάλλευκον δέρην 30
 αὐτὴ πρὸς αὐτὴν πατέρ' ἀποιμάζῃ φίλουν
 καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο
 μετ' ἀνδρὸς ὃς σφε νῦν ἀτιμάστας ἔχει.
 ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὑπὸ³⁵
 οίον πατρώφας μὴ ἀπολείπεσθαι χθονός.
 στυγεῖ δὲ παῖδας οὐδ' ὄρωσ' εὐφραίνεται.
 δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον·
 βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
 πάσχοντος· ἐγὼδα τήνδε, δειμαίνω τέ νιν.
 [μὴ θηκτὸν ὄση φάσγανον δὶ ηπατος, 40
 σιγῇ δόμους εἰσβâσ', ὥ' ἔστρωται λέχος,
 ἡ καὶ τύραννον τόν τε γῆμαντα κτάνη
 κάπειτα μείζω συμφορὰν λάβῃ τινά.]
 δεινὴ γάρ· οὗτοι ῥάδίως γε συμβαλῶν
 ἔχθραν τις αὐτῇ καλλίνικον οἴστεται.
 ἀλλ' οἶδε παῖδες ἐκ τρόχων πεπαυμένοι 45
 στείχουσι, μητρὸς οὐδὲν ἐννοούμενοι
 κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἴκων /κτῆμα δεσποίνης ἐμῆς,
 τί πρὸς πύλαισι τὴνδ' ἄγουσ' ἔρημιαν
 ἔστηκας, αὐτὴ θρεομένη σαυτῇ κακᾷ;
 πῶς σοῦ μόνῃ Μήδεια λείπεσθαι θέλει;

50

ΤΡΟΦΟΣ.

τέκυων ὅπαδὲ πρέσβυ τῶν Ιάσονος,
 χρηστοῖσι δούλοις ἔνυμφορά τὰ δεσποτῶν
 κακῶς πινοντα καὶ φρενῶν ἀνθάπτεται.
 ἐγὼ γὰρ εἰς τοῦτ' ἐκβέβηκ' ἀλγηδόνος,
 ὥσθ' ὑμερός μ' ὑπῆλθεν τε κούρανώ
 λέξατο μολούση δεῦρο δεσποίνης τυχαῖς.

55

ΠΑΙΔΑΓΩΓΟΣ.

οὕπω γὰρ ή ταλαινα παύεται γόνων;

ΤΡΟΦΟΣ.

ζῆλῷ σ'. ἐν ἀρχῇ πῆμα κούδεπω μεσοῖ.

60

ΠΑΙΔΑΓΩΓΟΣ.

ὦ μωρος, εἰ χρὴ δεσπότας εἴπειν τόδε·
 ὡς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

ΤΡΟΦΟΣ.

τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.

ΠΑΙΔΑΓΩΓΟΣ.

οὐδέν· μετέγγνων καὶ τὰ πρόσθ' εἰρημένα.

ΤΡΟΦΟΣ.

μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν
σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.

ΠΑΙΔΑΓΩΓΟΣ.

ηκουσά του λέγοντος, οὐ δοκῶν κλύειν,
πεσσοὺς προσελθὼν ἔνθα δὴ παλαίτατοι
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὄδωρ,
ώς τούσδε παῖδας γῆς ἐλᾶν Κορινθίας
σὺν μητρὶ μέλλοι τῆσδε κοιρανος χθονὸς
Κρέων. ὁ μέντοι μύθος εἰ σαφῆς ὅδε
οὐκ οἶδα· βουλούμην δ' ἀν οὐκ εἶναι τόδε.

ΤΡΟΦΟΣ.

καὶ ταῦτ' Ἰάσων παῖδας ἔξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὰ καινῶν λείπεται κηδευμάτων,
κούκ ἔστ' ἔκεινος τοῦσδε δώμάσιν φίλος.

ΤΡΟΦΟΣ.

ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
μέον παλαιῷ, πρὶν τόδ' ἔξηντληκεναι.

ΠΑΙΔΑΓΩΓΟΣ.

ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τόδε
δέσποιναν, ἡσύχαζε καὶ σίγα λόγον.

ΤΡΟΦΟΣ.

ω τέκν', ἀκούεθ' οῖος εἰς ὑμᾶς πατήρ;
 ὅλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
 ἀτὰρ κακός γ' ὃν εἰς φίλους ἀλίσκεται.

ΠΑΙΔΑΓΩΓΟΣ.

τίς δ' οὐχὶ θυητῶν; ἄρτι γιγνώσκεις τόδε,
 ὡς πᾶς τις αὐτὸν, τοῦ πελας μᾶλλον φιλεῖ,
 οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,
 εἰ τούσδε γ' εὐηγέρτες οὖνεκ' οὐ στέργει πατήρ;

ΤΡΟΦΟΣ.

ἴτ', εὐ γάρ ἐσται, δωμάτων ἔσω, τέκνα.
 σὺ δ' ὡς μάλιστα τούσδ' ἐρήμωσας ἔχει!
 καὶ μὴ πέλαζε μητρὶ δυσθυμούμενῃ.
 ἥδη γάρ εἶδον ὅμηρον ταῦρου μάνην
 τούσδ' ὡς τι δράσειούσαν· οὐδὲ παύσεται
 χόλου, σάφ' οἶδα, πρὶν κατασκῆψαι τινα.
 ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.

ΜΗΔΕΙΑ.

ιώ,
 δυστανός ἔγω μελέα τε πόνων,
 ίώ μοι μοι, πῶς δὲ ὀλοίμαν;

ΤΡΟΦΟΣ.

τόδ' ἐκεῖνο, φίλοι παιδεῖς· μήτηρ
 κινεῖ κραδίαν, κινεῖ δὲ χόλον.
 σπεύδετε θάσσον δώματος εἰσω,

καὶ μὴ πελάσητ' ὅμματος ἔγγύς,
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἄγριον ήθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.

ἵτε νῦν, χωρεῖθ' ὡς τάχος εἴσω.

δῆλον δ' ἀρχῆς ἔξαιρόμενον

νέφος δίμωθῆς ὡς τάχ' ἀνάξει

μείζονι θύμῳ· τί ποτ' ἐργάστετακ

μεγαλοσπλαγχνος δυσκάταπαυστος

πυρχὴ δῆχθεισα κακοῖσιν;

105

110

ΜΗΔΕΙΑ.

αἰαῖ.

ἐπαθον τλάμων ἐπαθον μεγάλων

ἄξιον οὖν μῶν· ὡς κατάρατοι

παιδες ὄλοισθε στυγέρας ματρὸς

οὐν πατρὶ καὶ πᾶς δόμος ἔρροι.

ΤΡΟΦΟΣ.

ἴώ μοί μοι. ίὼ τλήμων.

115

τί δέ σοι παιδες πατρὸς ἀμπλακίας

μετέχουσι; τί τούσδε ἔχθεις; οἵμοι,

τέκνα, μή τι πάθηθ' ὡς ὑπεραλγῷ.

δεινὰ τυράννων λήματα καὶ πως

όλιγ' ἀρχόμενοι πολλὰ κρατοῦντες

χαλεπῶς ὄργας μεταβάλλουσιν.

τὸ γάρ εἰθίσθαι ζῆν ἐπ' ἵσοισιν

κρείσσον· ἐμοὶ γοῦν, εἰ μὴ μεγάλως,

ὄχυρῶς γ' εἴη καταγηράσκειν.

120

τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
τοῦνομα νικᾶ, χρῆσθαι τε μακρῷ
λῷστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
οὐδένα καιρὸν δύναται θυητοῖς,
μείζους δ' αταξ, ὅταν ὀργισθῇ
δάιμων, οἰκοῖς ἀπέδωκεν.

125

130

ΧΟΡΟΣ.

Ἐκλυόν φωνάν, ἐκλυόν δὲ βοῶν
τᾶς δυστάνου προφδ.
Κολχίδος, οὐδέ πω πτυϊός· ἀλλά, γε-
ραιά, λέξον· ἐπ' ἀμφίπυλον γὰρ ε-
σω μελάθρου γόον ἐκλυόν· οὐδὲ συν-
ήδομαι, ὡ γύναι, ἀλγεσι δάματος,
ἐπεὶ μοι φίλου κέκρανται!

135

ΤΡΟΦΟΣ.

οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ηδη.
τὸν μὲν γὰρ ἔχει ἄλεκτρα τυράννων,
ἡ δ' ἐν βαλαροῖς τήκει βιοτὴν
δεσποινά, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

140

ΜΗΔΕΙΑ.

αἰαῖ·
διά μον κεφαλᾶς φλὸξ οὐρανία
βαῖη· τί δέ μοι ζῆν ἔτι κέρδος;
φεῦ φεῦ· θανάτῳ καταλυσαῖμάν
βιοτὰν στυγερὰν προλιποῦσα.

145

— — — ΧΟΡΟΣ,

τίς αἰεσ, ὁ Ζεῦ καὶ γὰ καὶ φῶς,
ἀχάν διάν ἀ δύστανος στρ.
μέλπει νῦμφα; 150
τίς σοι ποτε τᾶς ἀπλάτου
κοίτας ἔρος, ὁ ματαῖα,
σπεύσει θανάτου τελευτάν;
μηδὲν τόδε λίσσουν. 155
εἰ δὲ σὸς πόσις
καὶνὰ λέχη σεβίζει,
κείνῳ τόδε μὴ χαράσσουν.
Ζεύς σοι τόδε συνδικήσει.
μὴ λίαν τάκου
δυρομένα σὸν εὐνέταν.

ΜΗΔΕΙΑ.

ὁ μεγάλα Θέμι καὶ πότνι Ἀρτεμι,
λεύσσεθ' ἀ πάσχω, μεγάλοις ὄρκοις
ἐνδησαμένα τὸν κατάρατον
πόσιν; ὃν ποτ' ἐγὼ νῦμφαν τ' ἐσίδοιμ^ν
αὐτοῖς μελάθροις διακναιομένους,
οἵ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν. 160
ὁ πάτερ, ὁ πόλις, ὁν ἀπενάσθην
αἰσχρῶς τὸν ἐμὸν κτείναστα κάστων. 165

ΤΡΟΦΟΣ.

κλύεθ' οῖα λέγει κάπιβοᾶται
Θέμιν εὐκταίαν Ζῆνά θ', ὃς ὄρκων

θυητοῖς ταμίας νενόμισται;
οὐκ ἔστιν ὅπως ἐν τινὶ μικρῷ
δέσποινα χόλον καταπαύσει.

170

ΧΟΡΟΣ.

πῶς ἀν ἐς ὄψιν τὰν ἀμετέραν
ἔλθοι μύθων τὸν αὐδαθέντων
δέξαιτ' ὁμφάν,
εἰς πώς βαρύθυμον ὄργαν
καὶ λημὰ φρενῶν μεθεῖη;
μῆτοι τὸ γένος πρόθυμον
φίλοισιν ἀπέστω.

ΔΥΤ.

ἀλλὰ βαρά γιν
δεῦρο πορευεσθεντον οἴκων
ἔξω, φίλα καὶ τάδ' αὔδα,
σπεύσαστα πρὶν τι κακῶσαι
τοὺς ἔσω· πένθος
γάρ μεγάλως τόδ' ὄρμάται.

180

ΤΡΟΦΟΣ.

δράσω τάδε· ἀτὰρ φόβος εἰς πείσω
δέσποιναν ἐμήν.

185

μόχθου δὲ χάριν τήνδε ἐπιδώσω.
καίτοι τὸ κάδος δέργυμα λεαίνης
ἀποταυρούνται δμωσίν, ὅταν τις
μῦθον προφέρων πέλας ὄρμηθῇ.
σκαιοὺς δὲ λέγων κούδεν τὸ σοφοὺς
τοὺς πρόσθε βρότοὺς οὐκ ἀν ἀμάρτοις,
οἵτινες ὑμνόντες ἐπὶ μὲν θαλίαις

190

ἐπὶ τὸ εἰλαπίδαις καὶ παρὰ δεῖπνοις
εὐροντο βίου τερπνὰς ἀκοάς.
στυγίους δὲ βροτῶν οὐδεὶς λύπας
εὑρετο μούσῃ καὶ πολυχόρδοις
ῳδαῖς παύειν, ἐξ ὧν θάνατοιν... deal!...
δειναί τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκευσθαιεντει
μολπαῖσι βροτούς. ἵνα δὲ εῦδεῖπνοι
δαῖτες, τί μάτην τείνευσσι βοήν;
τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὐτοῦ
δαιτὸς πληρωμα βροτοῖσιν.

195

200

ΧΟΡΟΣ.

ἰαχὰν αἴον πολύστονον
γόων, λιγυρὰ δὲ ἄχεα μογερὰ
βοᾷ τὸν ἐν λέχει προδόταν κακόνυμφον.
θεοκλυτεῖ δὲ ἀδικα παθοῦσα
τὰν Ζηνὸς ὄρκίαν Θέμιν, ἃ νιν ἔβασεν
‘Ελλαδ’ ἐς ἀντίπορον’^{condicta}
δι’ ἀλα νύχιον ἐφ’ ἀλμυρὰν
πόντου κλῆδ’ ἀπέραντον.

ἔποδ.

205

210

ΜΗΔΕΙΑ.

Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,
μή μοί τι μέμφησθε· οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγώτας, τοὺς μὲν ὀμμάτῳ ἀπο,
τοὺς δὲ ἐν θυραιοῖς· οἱ δὲ ἀφ’ ἡσύχου ποδὸς
δύστκλειαν ἐκτήσαντό καὶ ράθυμίαν.
δίκη γὰρ οὐκ ἔνεστ’ ἐν ὀφθαλμοῖς βροτῶν,

215

ὅστις πρὸς ἀνδρὸς σπλαγχνον ἐκμαθεῖν σαφῶς 220
^{κατὰ}
 στυγεῖ δεδορκώσ, οὐδὲν ἡδικημένος,
 χρή δὲ ξένον μὲν καρτα προσχωρέειν πόλει.
 οὐδ' αἰστὸν γηεστὸν ὅστις αὐθάδης γεγὼς
 πικρὸς πολίταις ἔστιν ἀμαθίας ὑπο.
 ἐμοὶ δ' αἰελπτον πρᾶγμα προσπεσὸν τόδε 225
 ψυχὴν διεφθαρκ'. οἰχομαι δὲ καὶ βίου
 χάριν μεθεῖσα κατθανεῖν χρῆζω, φίλαι.
 ἐν φ' γὰρ ἦν μοι πάντα, γιγνώσκεις καλῶς,
 κάκιστος ἀνδρῶν ἐκβέβηχ' οὐκέτος πόσις.
 πάντων δ' ὁσ' ἔστ' ἐμψυχα καὶ γνώμην ἔχει 230
 γυναικές ἐσμεν ἀθλιώτατον φυτὸν.
 ἀς πρώτα μὲν δεῖ χρημάτων ὑπερβολῇ
 πόσικ πρίασθαι δεσπότην τε σώματος
 λαβεῖν· κακρῦ γὰρ τοῦτ' ἔτ' ἀλγίον κακόν. (1)
 κάν τῳδ' ἄγων μεγιστος, ἡ κακὸν λαβεῖν 235
 ἡ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
 γυναιξίν, οὐδὲν οἶόν τ' ἀνήνασθαι πόσιν.
 εἰς καὶνὰ δ' ηθη καὶ νόμους ἀφιγμένην
 δεῖ μάντιν εἶναι, μὴ μαθοῦσται οἴκοθεν,
 ὅτῳ μάλιστα χρήσται σμενέτῃ. 240
 κάν μὲν τάδ' ἡμῖν ἐκπονῶμεναισιν εὖ
 πόσις ξυνοικῇ μὴ βίᾳ φέρων ζυγόν,
 ζηλωτὸς αἰών· εἰ δὲ μή, θανεῖν χρεών.
 ἀνήρ δ' ὅταν τοῖς ἔνδον ἄχθηται ξυνών,
 ἔξω μολῶν ἔπαυσε καρδίαν ἄσης, 245
 ἡ πρὸς φίλου τιν' ἡ πρὸς ἥλικας τραπέεις
 ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
 λέγουσι δ' ἡμᾶς ὡς ἀκινδώσον βίον

ζῷμεν κατ' οἴκους, οἱ δὲ μάρνανται δορί·
κακῶς φρούριοντες· ὡς τρὶς ἀν παρ' ἀσπίδα 250
στῆναι θέλοιμ' ἀν μᾶλλον ἢ τεκεῦν ἄπαξ.
ἀλλ' οὐ γὰρ αὐτὸς πρὸς σὲ καμ' ἥκει λόγος·
σοὶ μὲν πόλις θ' ἥδ' ἐστὶ καὶ πατρὸς δόμοις
βίου τ' ὅμησις καὶ φίλων συνουσίᾳ,
ἔγώ δ' ἔρημος ἄπολις οὖσ' ὑβρίζομαι 255
πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λεληγμένη· λαμπάν
οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῆ
μεθορμίσασθαι τῆσδε ἔχουσα συμφόρας.
τοσόνδε δ' ἐκ σου τυγχάνειν βουλήσομαι,
ἥν, μοι πόρος τις μηχανή τ' ἔξευρεθῇ 260
πόσιψ δίκηκ τῶνδ' ἀντιτίσασθαι κακῶν
τὸν δόντα τ' αὐτῷ θυγατέρος ἢ τ' ἐγήματο,
σιγάν. γυνὴ γὰρ ταῦλα μὲν φόβοις πλέα,
κακὴ δ' ἐσ ἀλκὴν καὶ σίδηρον εἰσορᾶν·
ὅταν δ' ἐσ εὐνὴν ἡδικημένη κυρῆ,
οὐκ ἔστιν ἄλλη φρήν μιαιφονωτέρα. 265

ХОРОΣ.

δράσω τάδ'. ἐνδίκως γὰρ ἔκτισει πόσιν,
Μήδεια. πενθεῦ δ' οὐ σε θαυμάζω τύχας.
ὅρῳ δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
στείχοντα, καινῶν ἄγγελον βουλευμάτων.

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσεκθυμόυμένην,
Μήδειαν, εἰπον τῆσδε γῆς ἔξω περάν
φυγάδα, λαβούσσαν δισσὰ σὺν σαυτῇ τέκνα,

καὶ μή τι ~~τελείη~~ μελλεῖ· ὡς ἐγὼ βραβεύονται
τοῦδε εἰμί, κούκ ἀπειμι πρὸς δόμους πάλιν
πρὸν ἂν σε γαίας τερμόνων ἔσω βάλω.²⁷⁵

ΜΗΔΕΙΑ.

αἰαῖ πανῷλης ή ταλαι' ἀπόλλυμαι.
έχθροὶ γὰρ ἔξιστι πάντα δὴ καλῶν,
κούκ ἔστιν ἄτης εὐπρόσοστος ἔκβασις.
ερησόματι δὲ κακῶς πάσχουσ' ὅμως,²⁸⁰
τίνος μ' ἔκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡΕΩΝ.

δέδοικά σ', οὐδὲν δεῖ παραμπέχειν λόγους,
μή μοί τι δράσῃς παιδί αὐτοκεστον κακόν.
συμβάλλεται δὲ πολλὰ τρῦνδε δείματός·²⁸⁵
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρτις,
λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
δράσειν τι. ταῦτ' οὖν πρὸν παθεῖν φυλάξομαι.
κρείσσον δέ μοι νῦν πρὸς σ' ἀπεχθεσθαι, γύναι,²⁹⁰
ἢ μαλθακισθεῖθ' ὑστερον μέγα στένειν.

ΜΗΔΕΙΑ.

φεῦ φεῦ·
οὐ νῦν με πρώτον, ἀλλὰ πολλάκις, Κρέον,
ἔβλαψε δόξα μεγάλα τ' εἰργύασται κακά.
χρὴ δ' οὕποθ' ὅστις ἀρτίφρων πέφυκ' ἀνήρ
παιᾶς περισσῶς ἐκδιδάσκεσθαι σοφούς.²⁹⁵
χώρις γὰρ ἄλλης ἥς ἔχουσιν ἀργίας.

φθόνον πρὸς ἀστῶν ἀλφάγουσι δυσμενῆ.
 σκαιοῖσι μὲν γὰρ καὶ προσφέρων σοφὰ
 δόξεις ἄχρείσ κού σοφὸς πεφυκέναι.

τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον
 κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
 ἔγὼ δὲ καῦτὴ τῇσδε κοινωνῷ τύχης.
 σοφὴ γὰρ οὐσα τοῖς μέν εἰμ' ἐπίφθόνος,
 [τοῖς δ' ἡσυχαίᾳ, τοῖς δὲ θατέρου τρόπου,]
 τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἀγαν σοφή. 305
 σὺ δ' αὖ φοβεῖ με μή τι πλημμελὲς πάθης:
 οὐχ ὁδὸς ἔχει μοι, μὴ τρέσης ἡμᾶς, Κρέον,
 ὥστε εἰς τυράννους ἄνδρας ἔξαμαρτάκειν.
 τί γὰρ σύ μ' ἡδίκηκας; ἔξεδου κόρην
 ὅτῳ σε θυμὸς ἤγεν. ἀλλ' ἐμὸν πόσιν
 μισῶ. σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
 καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.
 νυμφεύετ', εὖ πράσποιτε· τήνδε δὲ χθόνα
 ἔατέ μ' οἰκεῖν. καὶ γὰρ ἡδικημένοι
 σιγησόμεσθα, κρεισσόνων νικώμενοι.

300

310

315

ΚΡΕΩΝ.

λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' εἴσω φρενῶν
 δρρωδία μοι μή τι βουλεύῃς κακόν.
 τοσῷδε δ' ἡσσον ἡ πάρος πέποιθά σοι·
 γυνὴ γὰρ ὁξύθυμος, ὡς δ' αὔτως ἀνήρ,
 ράων φυλάσσειν ἡ σιωπηλὸς σοφός.
 ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε·
 ὡς ταῦτ' ἄραρε, κούκις ἔχεις τέχνην ὅπως
 μενεῖς παρ' ἡμῖν, οὐσα δυσμενὴς ἐμοί.

320

ΜΗΔΕΙΑ.

μή, πρός σε γονάτων τῆς τε ^{πειλατικῶν} νέογάμου κόρης.

ΚΡΕΩΝ.

λόγους ^{πειλατικού} ἀναλοίς· οὐ γὰρ ἀν πείσαις ποτέ. 325

ΜΗΔΕΙΑ.

ἀλλ' ἔξελᾶς με κούδεν αἰδέσει λιτάς;

ΚΡΕΩΝ.

φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.

ΜΗΔΕΙΑ.

ὦ πατρίς, ως σου ^{πειλατικού} μνεῖαν ἔχω.

ΚΡΕΩΝ.

πλὴν γὰρ τέκνων ἐμοιγε φίλτατον πολύ.

ΜΗΔΕΙΑ.

φεῦ φεῦ· βροτοῖς ἔρωτες ως κακὸν μέγα. 330

ΚΡΕΩΝ.

ὅπως ἀν, οἶμαι, καὶ παραστῶσιν τύχαι.

ΜΗΔΕΙΑ.

Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.

ΚΡΕΩΝ.

ἔρπ', ω ματαία, καί μὲν ἀπάλλαξον πόνων.

ΜΗΔΕΙΑ.

πονοῦμεν ἡμεῖς κοὺ πόνων κεχρήμεθα.^{επεκτ.}

ΚΡΕΩΝ.

τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βίᾳ.

335

ΜΗΔΕΙΑ.

μὴ δῆτα τοῦτο γ', ἀλλά σ' αἰτοῦμαι, Κρέον —

ΚΡΕΩΝ.

οὐχον παρέξεις, ὡς ἔοικας, ὁ γύναι.

ΜΗΔΕΙΑ..

φευξούμεθ'. οὐ τοῦθ' ἵκετενσα σοῦ τυχεῖν.

ΚΡΕΩΝ.

τί δ' αὖ βιάζει κούκ ἀπαλλάσσει χθονός;

ΜΗΔΕΙΑ.

μίαν με· μεῖναι τήνδ' ἔασον ἡμέραν
καὶ ἔνμπεράναι φρόντιδ' ἢ φευξούμεθα,
παισίν τ' ἀφόρμην τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν πρωτιμᾶ μηχανήσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ
πέφυκας· εἴκὸς δ' ἐστὶν εὔνοιάν σ' ἔχειν.
τούμοιν γάρ οὖ μοι φροντίς, εὶ φευξούμεθα,
κείνους δὲ κλαίω συμφορᾷ κεχρημένους.

340

345

ΚΡΕΩΝ.

ηκιστα τούμὸν λῆμ ἔφυ τυραννικόν,
αιδούμενος δὲ προλλὰ δὴ διέφθορα.
καὶ νῦν ὄρῳ μὲν ἔξαμαρτάνων, γύναι, 350
όμῶς δὲ τεῦξει τοῦδε προῦννέπω δέ σοι,
εἴ σ' ἡ πιοῦσα λαμπὰς ὄψεται θεοῦ
καὶ παιδᾶς ἐντὸς τῆσδε τερμόνων χθονός,
θανεῖ· λέλεκται μῦθος ἀμενδής ὅδε.
[νῦν δ', εἰ μένειν δεῖ, μίμαν' ἔφημέραν μίαν· 355
οὐ γάρ τι δράσαις δεινὸν ὥν φόβος μ' ἔχει.]

ΧΟΡΟΣ.

δυστανε γύναι,
φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
ποῦ ποτε τρέψει; τίνα πρὸς ξενίαν
ἢ δόμον ἢ χθόνα σωτῆρα κακῶν 360
ἔξευρήσεις;
ἀς εἰς ἀπόρον σε κλύδωνα θεοῖς,
Μῆδεια, κακῶν ἐπόρευσει.

ΜΗΔΕΙΑ.

κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ;
ἄλλ' οὕτι ταῦτη ταῦτα μὴ δοκεῖτε πω. 365
ἢ τ' εἰσ' ἄγωνες τοῖς νεωστὶ νυμφίοις,
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γὰρ ἀν με τόνδε θώπευσαί ποτε,
εἰ μή τι κερδαῖνονσαν ἢ τεχνωμένην;
οὐδ' ἀν προσεῖπον οὐδ' ἀν ἡψάμην χεροῦν. 370

ὅ δ' εἰς τοσοῦτον μωρίας ἀφίκετο,
 ὡστ', ἐξὸν αὐτῷ τάμ' ἐλεῖν βουλεύματα
 γῆς ἐκβαλόντι, τήνδ' ἀφηκεν ημέραν
 μεῶναι μ', ἐν τῇ τρεῖς τῶν ἐμῶν ἔχθρῶν νεκροὺς
 θήσω, πατέρα τε καὶ κορῆν πόσιν τ' ἐμόν. 378
 πολλὰς δ' ἔχουσα θανασίμους ἀντοῖς ὁδοὺς
 οὐκ οἶδ' ὅποια πρῶτον ἔγχειρῶ, φίλαι,
 πότερον ὑφάψω δῶμα χυμφίκον πυρί.
 ή· θηκτὸν ὥστα φάσγανον δὶ ηπατος,
 σιγῇ δόμους εἰσβάσ' ὧν ἔστρωται λέχος. 380
 ἀλλ' ἐν τί μοι πρόσσαντες· εἰ ληφθῆσομαι
 δόμους ὑπερβαίνουσα καὶ τεχνωμέισῃ,
 θανοῦσα θήσω τοῖς ἐμοῖς ἔχθροῖς ψέλων.
 κράτιστα τὴν ἐνθεῖαν, ἥ πεφύκαμεν·
 σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν. 385
 εἰεν·
 καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
 τίς γῆν ἀσυλον καὶ δόμους ἔχεγγυούς
 ξένος παρασχὼν ρύσεται τούμὸν δέμας;
 οὐκ ἔστι. μείνασ' οὖν ἔτι σμικρὸν χρόνον,
 ἦν μέν τις ἡμῖν πύργος ἀσφαλῆς φανῆ,
 δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον. 390
 ἦν δ' ἔξελαύη ἔνυμφορά μ' ἀμῆχανος,
 αὐτῇ ξίφος λαβοῦσα, κεὶ μέλλω θανεῖν,
 κτενῷ σφε, τόλμης δ' εἴμι πρὸς τὸ καρτερόν.
 οὐ γὰρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβωνεν
 μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην, 395
 Ἐκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς,
 χαίρων τις αὐτῶν τούμὸν ἀλγυνεῖ κέαρ.

πικροὺς δ' ἔγώ σφιν καὶ λυγροὺς θήσω γάμους,
πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
ἀλλ' εἴα φείδου μηδὲν ὅν ἐπίστασαι,
Μῆδεια, βδύλευούσα καὶ τεχνάμενη.
ἔρπ' εἰς τὸ δεινόν· νῦν ἀγῶν ἐθνυχίας.
ὅρᾶς ἀ πάσχεις; οὐ γέλωτα δεῖ σ' ὄφλειν
τοῖς Σισυφείοις, τοῖς τ' Ἰάσονος γάμοις,
γέγωσάν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄποι.
ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν
γυναῖκες, εἰς μὲν ἐσθλὸν ἀμηχάνωταται,
κακῶν δὲ πάντων τέκτονες σοφώταται.

400

405

ΧΟΡΟΣ.

Ἄνω ποταμῶν ἑρῶν χῶροῦσι πάγαι,
καὶ δίκα καὶ πάντα πάλιν στρέφεται.
ἀνδράσι μὲν δόλιαι βουλαῖ, θεῶν δ'
οὐκέτι πίστις ἄρδεν.
τὰν δ' ἐμὰν ἐνκλειαν ἔχειν βιοτὰν στρέψουσι φάμαι.
ἔρχεται τιμῇ γυναικείῳ γένει.
οὐκέτι δυσκέλιδος φάμα γυναικας ἔξει.

στρ. α'.

411

420

μοῦσαι δὲ παλαιγενέων λῆξοντ' ἀοιδᾶν
τὰν ἐμὰν ὑμνεῦσαι ἀπίστοσύναν.
οὐ γάρ ἐν ἀμετέρᾳ γνώμᾳ λύρας
ωπάσε θέσπιν ἀοιδὰν.
Φοῖβος, ἀγητῷρ μελέων· ἐπεὶ ἀντάχησ' ἀν ὑμινον
ἀρσένων γεννᾷ· μακρὸς δ' αἰών ἔχει
πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν.

425

430

σὺ δ' ἐκ μὲν οἰκων πατρώων ἔπλευσας ^{ιανούσιαν} στρ. β'.
μαινομένα κραδία, δούματ^{την} ὄρισθα πόντου

πέτρας. ἐπὶ δὲ ξένα 436
ναίεις χθονί, τὰς ἀνάνδρου ^{νιδωνεδ}
κοίτας ὀλέσασα λέκτρον, ^{κατέτι}
~~νετελεστ~~ τάλαιμα, φυγὰς δὲ χώρας
ἄτιμος ἐλαύνει. ^{κατέτι}

βέβακε δ' ὅρκων χάρις, οὐδ' ἔτ' αἰδὸς ^{εἰκόνη} αντ. β'.
Ἐλλάδι τῷ μεγάλᾳ μένει, αἰθερίᾳ δ' ἀνέπτα. ^{κατέτι} αναγνωστο
σοὶ δ' οὗτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα, τῶν δὲ λέκτρων
ἄλλα βασιλεια κρείσσων
δόμοις ἐπανέστα. 445

ΙΑΣΩΝ.

Οὐ νῦν κατεῖδον πρῶτον ἀλλὰ πολλάκις
τραχείαν ὁργὴν ὡς ἀμηχανον κακόν.
σοὶ γὰρ πάρὸν γῆν τήνδε καὶ δόμους ἔχει
κούφως φερούσῃ κρειστόνων βουλεύματά,
λόγων ματαίων οὖνεκ' ἐκπεσεῖ χθονός. 450
κάμοὶ μὲν οὐδέν πρᾶγμα· μὴ παύσῃ ποτὲ
λέγουσ' Ἰάσων ὡς κάκιστος. ἐστ' ἀνήρ·
ἀ δ' εἰς τυράννους ἐστί σοι λελεγμένα,
πᾶν κέρδος ἥγον ζημιούμενη φυγῇ.
κάγὼ μὲν ἀεὶ βασιλέων θυμούμενων
ὅργας ἀφῆρον καὶ σ' ἐβουλόμην μένειν.
σὺ δ' οὐκ ἀνίεις μωρίας, λέγουσ' ἀεὶ

κακῶς ^{τυράννους}. τοιγάρ ^{τηλείως} ἐκπεσεῖ χθονός.
 ὅμως δέ κακ τῶνδ' οὐκ ἀπέρηκώς φίλοις
 ἡκω, τὸ σὸν δὲ προσκόπουμένος, γύναι, 460
 ὡς μήτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσης
 μήτ' ἔνδεής τού· πόλλ' ἐφέλκεται φυγὴ ^{τανιστική}
 κακὰ ^{αλλοί} ξὺν αὐτῇ· καὶ γάρ εἰ σύ με στυγεῖς,
 οὐκ ἀν δυναίμην σοὶ κακῶς φρόνεῖν ποτέ.

ΜΗΔΕΙΑ.

ῳ παγκάκιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω
 γλωσσῆ^{τηματική} μέγιστον εἰς ἀνανδρίαν ^{ερωτασική} κακού,
 ἥλθεις πρὸς ἡμᾶς, ἥλθεις, ἔχθιστος γεγώς;
 [θεοῖς τε κάμοι παντὶ τ' ἀνθρώπων γένει;]
 οὗτοι θράσος, τόδ' ἐστὶν οὐδ' εὐτολμία,
 φίλους κακῶς δράσαντ' ἐνάντιον βλέπειν, 470
 ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
 πασῶν, ἀναίδει· εὐ δ' ἐποίησας μολών.
 ἐγώ τε γάρ λεξαῖσα κουφισθήσομαι
 ψυχὴν κακᾶς σε καὶ σὺ λυπήσει κλύων.
 ἐκ τῶν δὲ πρώτων πρώτον ἄρξομαι λέγειν. 475
 ἐσφωσά σ', ὡς ἵστασιν Ἐλλήνων ὅσοι
 ταῦτὸν συνεισέβησαν Ἀργφον σκάφος,
 πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
 ζευγλαῖσι καὶ σπέρδουντα θανάσιμον γύην·
 δράκοντα δ', ὃς πάγχρυστον ἀμπέχων δέρας 480
 σπείραις ἐσωζει πολυπλόκοις ἀπνός ὡν,
 κτείνασ^{τηλείως} ἀνέσχον σοὶ φάος σωτῆριον;
 αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ^{τηλείως} ἐμοὺς
 τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἱκόμην

σὺν σοί, πρόθυμος μᾶλλον ἡ σοφωτέρα, 485
 Πελίαν τ' ἀπέκτειν', ὥσπερ αλχιστὸν θανεῖν,
 παίδων ὑπ' αὐτοῦ, πάντα δ' ἔξειλον φόβου.
 καὶ ταῦθ' ὑφ' ἡμῶν, ὡς κάκιστ' ἀνδρῶν, παθὼν
 προύδωκας ἡμᾶς, καὶνὰ δ' ἐκτήσω λέχη 490
 παίδων γεγώτων· εἰ γὰρ ἡσθ' ἄπαις ἔτι,
 συγγνώστ' ἀνὴν σοι τοῦδ' ἐρασθῆναι λέχους.
 ὅρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
 ἡ θεοὺς νομίζεις τοὺς τότ' οὐκ ἄρχειν ἔτι,
 ἡ καὶνὰ κεῖσθαι θέσμ' ἐν ἀνθρώποις τὰ νῦν,
 ἐπεὶ σύνοισθά γ' εἰς ἔμ' οὐκ εὔορκος ᾧν. 495
 φεῦ δεξιὰ χείρ, ἡς σὺ πόλλ' ἐλαμβάνον
 καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
 κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν
 ἄγ· ὡς φίλω γὰρ ὅντι σοι κοινώσθαι,
 δοκοῦσα μὲν τί πρός γε σοῦ πράξειν καλῶς; 500
 δόμως δ'. ἐρωτηθεὶς γὰρ αἰσχίων φανεῖ.
 νῦν τοὶ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
 οὓς σοὶ προδοῦσα καὶ πάτραν, ἀφικόμην;
 ἡ πρὸς ταλαινας Πελιάδας; καλῶς γ' ἀν οὖν
 δέξαιντό μ' οἴκοις ᾧν πατέρα κατέκτανον. 505
 ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις
 ἔχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἔχρην κακῶς
 δρᾶν· σοὶ χάριν φέρουσα πολεμίους ἔχω.
 τοιγάρ με πολλαῖς μακαρίαν ἀν' Ἑλλάδα
 ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
 ἔχω πόσικ καὶ πιστὸν ἡ τάλαιψ' ἔγω,
 εἰ φεύξομαι γε γαῖαν ἐκβεβλημένη, ^{εἰστησι}
 φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις.

καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
πτωχὸν ἀλασθαῖ παιδας η τ' ἔσωσά σε. 525
ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὁς κιβδηλος η
τέκμηρι ἀνθρώποισιν ὥπασας σαφῆς
ἀνδρῶν δ' οὐχί χρὴ τὸν κακὸν διειδέναι,
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;

ΧΟΡΟΣ.

δευτή τις ὄργη καὶ δυσιατος πέλει,
ὅταν φῦλοι φίλοισι συμβάλωσ' ἔριν. 530

ΙΑΣΩΝ.

δεῖ μ', ὡς ἔσικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ' ὅστε ναὸς κεδνὸν οἰακοστρόφον
ἄκροισι λάιφους κρασπέδοις ὑπεκδράμειν
τὴν σὴν στόμαργον, ὡς γύναι, γλωσσαλγίαν. 535
ἔγὼ δ', ἐπειδὴ καὶ λίαν πύργοις χάριν,
Κύπριωνομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶμ. τε κάνθρωπων πόνην.
σοὶ δ' ἔστι μὲν νοῦς λέπτός, ἀλλ' ἐπίφθονος
λόγος διελθεῖν, ὡς Ἐρως σὲ ἡνάγκαστε
τόξοις ἀφίκτοις τούμὸν ἐκστρῶσαι δέμας. 540
ἀλλ' οὐκ ἀκριβῶς αὐτὸς θήσομαι λίαν.
οὕτη γάρ οὖν ὠνησταῖς, οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἰληφας η δέδωκας, ὡς ἔγὼ φράσω. 545
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
γαῖαν κατοικεῖς καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι μὴ πρᾶς ἴσχυος χάριν.

πάντες δέ σ' ἥσθοντ' οὖσαν Ἐλληνες σοφὴν
 καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἔσχάτοις 540
 ὄροισι φέκεις, οὐκ ἀν τὸν λόγος μέθεν.
 εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
 μήτε Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
 εἰ μὴ πίστημος ἡ τύχη γένοιτο μοι. 545
 τοσαῦτα μέντοι τῶν ἐμῶν πόνων πέρι
 ἔλεξι· ἀμιλλαν γὰρ σὺ προύθηκαστόλογων.
 ἂ δ' εἰς γάμους μοι βασιλικοὺς ὀνειδίσας, 550
 ἐν τῷδε δεῖξω πρῶτα μὲν σοφὸς γεγών,
 ἐπειτα σῶφρων, εἴτα σοὶ μέγας φίλος...
 καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχησυχος. 555
 ἐπεὶ μετέστην δεῦρο· ἀλκίας χθονὸς
 πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους 560
 τί τοῦδε ἀν ἐύρημ' εὑρούν εὐτύχεστέρον,
 ἡ παῖδα γῆμαι βασιλέως φυγὰς γεγὼς;
 οὐχ, γὰρ σὺ κνίζει, σὸν μὲν ἔχθαιρων λέχος, 565
 κανῆς δὲ νύμφης ἴμερῷ πεπλῆγμενος,
 οὐδὲ εἰς ἀμιλλαν πολύτεκνον σπουδὴν ἔχων.
 ἀλις γὰρ οἱ γεγώτες, οὐδὲ μέμφομαι. 570
 ἀλλ' ὡς, τὸ μὲν μέγιστον, οἰκοῦμεν καλῶς
 καὶ μὴ σπανιζόμεσθα, γιγνώσκων ὅτι
 πένητα φεύγει πᾶς τις ἐκποδῶν φίλος,
 παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν, 575
 σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις
 εἰς ταῦτὸ θείην καὶ ξυναρτήσας γένος
 εὐδαιμονίην. σοὶ τε γὰρ παιδῶν τί δεῖ; 580
 ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
 τὰ ζῶντα ὄνησαι. μῶν βεβούλευμα κακῶς;

οὐδ' ἀν σὺ φαίης, εἴ σε μὴ κνίζου λέχος.
 ἀλλ' εἰς τοσοῦτον ἡκεθ' ὥστ' ὄρθουμένης
 εὔνήσ^{επειγόντων} γυναικες πάντ' ἔχειν νομίζετε,
 ἦν δ' αὖ γένηται ξυμφορά τις εἰς λέχος,
 τὰ λωστα καὶ καλλιστα πολεμιωτατα
 τίθεσθε. χρῆν γάρ ἄλλοθέν ποθεν βροτοὺς
 παῖδας τεκνούσθαι, θῆλυν δ' οὐκ εἶναι γένος. {Good!
 χοῦτως ἀν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν. }^{πτο}

ΧΟΡΟΣ.

Ιάσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους.
 ὅμως δ' ἔμοιγε, κεὶ παρὰ γνῶμην ἐρῶ,
 δοκεῖς προδόντης σὴν ἄλοχον οὐ δίκαια δρᾶν.

ΜΗΔΕΙΑ.

ἢ πολλὰ πολλοῖς εἴμι διάφορος βροτῶν.
 ἔμοὶ γάρ ὅστις ἄδικος ὁν σοφὸς λέγειν
 πέφυκε, πλείστηρ ζημιάν ὀφλισκάκει.
 γλώσση γάρ αὐχῶν τάδικ' εὖ περιστελεῖν,
 τολμᾶ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός.
 ὡς καὶ σὺ μὴ νῦν εἰς ἐμ' εὔσχήμων γένη
 λέγειν τε δεινός· ἐκ γάρ ἐκτενεῖ σ' ἔπος. {580}
 χρῆν σ', εἴπερ ἡσθα μὴ κακός, πείσαντά με
 γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

ΙΑΣΩΝ.

καλῶς γ' ἀν οὖν σὺ τῷδ' ὑπῆρέτεις λόγῳ,
 εἴ σοι γάμον κατεῖπον, ὅτις οὐδὲ νῦν
 τολμᾶς μεθεῖναι καρδιᾶς μέγαν χόλον. }⁵⁹⁰

ΜΗΔΕΙΑ.

οὐ τοῦτο σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὑδοξον ἔξεβαινέ σοι.

ΙΑΣΩΝ.

εὖ νῦν τόδ' ἵσθι, μὴ γυναικὸς οὖνεκα
γῆμαι με λέκτρα βασιλέων ἂ νῦν ἔχω,
ἀλλ', ὥσπερ εἴπον καὶ πάρος, σῷσαι θέλων 595
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὄμοσπόρους
φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.

ΜΗΔΕΙΑ,

μή μοι γένοιτο λυπρὸς εὐδαιμῶν βίος,
μηδ' ὅλβος ὁστις τὴν ἐμὴν κνῖξοι φρένα.

ΙΑΣΩΝ.

οἶσθ' ὡς μετεύξει καὶ σοφωτέρα φανεῖ; 600
τὰ χρηστὰ μὴ σοι λύπρὰ φαινέσθω ποτέ,
μηδ', εὐτυχοῦσα, δυστυχῆς εἶναι δόκει.

ΜΗΔΕΙΑ.

νῦβρις, ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή, ^{μηδὲ}
ἔγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.

ΙΑΣΩΝ.

αὐτὴ τάδ' εἶλον· ^μ μηδέν' ἄλλον αἰτιῶ. 605

ΜΗΔΕΙΑ.

τί δρῶστα; μῶν γαμοῦσα καὶ προδοῦσά σε;

ΙΑΣΩΝ.

*μητρικόν
άρας τυράννοις ἀνοσίους ἀρωμένη.*

ΜΗΔΕΙΑ.

καὶ σοῖς ἄραια γ' οὐσα τυγχάνω δόμοις.

ΙΑΣΩΝ.

ώς οὐ κρινοῦμαι τῶνδεσσοι τὰ πλείονα.

*ἀλλ' εἴ τι βούλει παισὸν ἡ σαντῆς φυγὴ
προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
λέγ'. ὡς ἔτοιμος ἀφθονῷ δοῦναι χερὶ^{τίκτων}
ξένοις τε πέμπειν σύμβολ', οἱ δράσουσί σ' εὖ.
καὶ ταῦτα μὴ θέλουσα μωράνεις, γύναι.
ληζασσά δ' ὄργης κέρδανεις ἀμείνονα.* ειο

ΜΗΔΕΙΑ.

*οὔτ' ἀν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἄν,
οὔτ' ἀν τι δεξαίμεσθα, μήθ' ἡμῶν δίδου·
κακοῦ γὰρ ἀνδρὸς δῶρ' ὅνησιν οὐκ ἔχει.*

ΙΑΣΩΝ.

*ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
ώς πάνθ' ὑπὸνυργεῦν σοί τε καὶ τέκνοις θέλω. ειο
σοὶ δ' οὐκ ἀρέσκει τάγαθ', ἀλλ' αὐθαδίᾳ
φίλους ἀπωθεῖ· τοιγάρ ταλγύνει πλέον.*

ΜΗΔΕΙΑ.

*χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
αἵρει χρονίζων δωμάτων ἐξώπιος·*

τομων· ίσως γάρ· σὺν θεῷ δ' εἰρήσεται.
γαμεῖς τοιωῦτον ὥστε σ' ἀρνεῖσθαι γάμον.

625

ΧΟΡΟΣ.

Ἐρωτεῖς ύπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν στρ. α':
οὐδ' ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ' ἄλις ἐλθοι
Κύπρις, οὐκ ἀλλα θεος εὐχαριστὸν οὔτως. στρ. β'
μήποτ', ω δέσποιν, ἐπ' ἔμφυ χρυσέων τόξων ἐφείης
ἱμέρῳ χρίσασ' ἀφυκτον οἰστόν.

στέργοι δέ με σωφροσύνα, δώρημα κάλλιστον θεῶν.
μηδέ ποτ' ἀμφιλόγους ὄργας ἀκόρεστά τε νείκη,
θυμὸκ ἐκπλήσασ' ἑτέροις ἐπὶ λέκτροις, στρ. γ'
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνὰς σεβίν-
ζουσ' οξύφρων κρύνοι, λέχη γυναικῶν.

ω πατρίς, ω δώματα, μή στρ. β'.
δῆτ', ἀπόλιτος γενοίμαν
τὸν ἀμηχανίας ἔχουσα δυσπέρατον αἰῶν', οἰκτρότατον
ἀχέψων. στρ. γ'
θανάτῳ. θανάτῳ πάρος δαμείην
ἀμέραιμτάνδ ἔξανυσσάσα· μοχθῶνδ οὐκ ἄλλος ὑπερθευὴ
γὰς πατρίας στέρεσθαι. στρ. δ'

εἰδομεν, οὐκ ἔξ ἑτέρων στρ. β'.
μῦθοιν ἔχω φράσασθαι.
σὲ γὰρ οὐ πόλις, οὐ φίλων τις φόκτισεν παθοῦσαν
δεινότατα παθέψων. στρ. δ'
ἀχάριστος ὄλοιθ', ὅτῳ πάρεστι

655

ΜΗΔΕΙΑ.

51

μὴ φίλους τιμᾶν, καθ' αρὰν ἀνοίξαντα κλῆδα φρενῶν.
 ἐμοὶ
 μὲν φίλος οὐποτ' ἔσται.

ΑΙΓΕΥΣ.

Μήδεια, χαῖρε· τοῦδε γάρ προσίμιον
 κάλλιον οὐδεὶς οἶδε πρόσφωνεν φίλους.

ΜΗΔΕΙΑ.

ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίονος,
 Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστραφῆ πέδον;

665

ΑΙΓΕΥΣ.

Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.

ΜΗΔΕΙΑ.

τī δ' ὁμφαλὸν γῆς θεσπιώδον ἔστάλης;

ΑΙΓΕΥΣ.

παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτο μοι.

ΜΗΔΕΙΑ.

πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τεῖνεις βίον;

670

ΑΙΓΕΥΣ.

ἄπαιδές ἐσμεν, δαύμονός τινος τύχη.

ΜΗΔΕΙΑ.

δάμαρτος οὐσης, ἡ λέχους ἄπειρος ᾧν;

ΑΙΓΕΥΣ.

οὐκ ἐσμὲν εὐνῆς ἄζυγες γαμηλίουν.

ΜΗΔΕΙΑ.

τί δῆτα Φοῖβος εἰπέ σοι, παιδῶν πέρι;

ΑΙΓΕΥΣ.

σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.

επ

ΜΗΔΕΙΑ.

θέμις μὲν ἡμᾶς χρῆσμὸν εἰδέναι θεοῦ;

ΑΙΓΕΥΣ.

μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.

ΜΗΔΕΙΑ.

τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.

ΑΙΓΕΥΣ.

ἀσκοῦ μὲ τὸν προῦχοντα μὴ λῦσαι πόδα —

ΜΗΔΕΙΑ.

πρὸν ἀν τί δράσσης ἢ τίν' ἔξικη χθόνα;

επ

ΑΙΓΕΥΣ.

πρὸν ἀν πατρῷαν αὐθις ἔστιαν μόλω.

ΜΗΔΕΙΑ.

σὺ δ' ὡς τί χρῆσων τήνδε ναυστόλεῦς χθόνα;

ΑΙΓΕΥΣ.

Πιτθεύς τις ἔστι γῆς ἀναξ Τροιζηνίας.

ΜΗΔΕΙΑ.

πᾶς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.

ΑΙΓΕΥΣ.

τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.

688

ΜΗΔΕΙΑ.

σοφὸς γὰρ ἀνὴρ καὶ τριβῶν τὰ τοιάδε.

ΑΙΓΕΥΣ.

κάμοι γε πάντων φίλτατος δορυξένων.

ΜΗΔΕΙΑ.

ἀλλ᾽ εὐτυχόντης καὶ τύχοις ὅσων ἐρᾶς.

ΑΙΓΕΥΣ.

τί γὰρ σὸν ὅμμα χρώσ τε σύντετηχ' ὅδε;

ΜΗΔΕΙΑ.

Αἰγεῦν, κάκιστος ἔστι μοι πάντων πόσις.

690

ΑΙΓΕΥΣ.

τί φῆς; σαφῶς μοι σὰς φράσον δυσθυμίας.

ΜΗΔΕΙΑ.

ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθών.

ΑΙΓΕΥΣ.

τί χρῆμα δράσας; φράζε μοι σᾶφέστερον.

ΜΗΔΕΙΑ.

γυναικ' ἐφ' ἡμῖν δεσπότιν δόμων ἔχει.

ΑΙΓΕΥΣ.

ἢ που τετόλμηκ' ἔργον αἰσχιστον τόδε;

685

ΜΗΔΕΙΑ.

σάφ' ἵσθ'. ἀτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φῦλοι.

ΑΙΓΕΥΣ.

πότερον ἔρασθεὶς ἢ σὸν ἔχθαιρων λέχος;

ΜΗΔΕΙΑ.

μέγαν γ' ἔρωτα· πιστὸς οὐκ ἔφυ φῦλοις.

ΑΙΓΕΥΣ.

ἵτω νυν, εἴπερ ὡς λέγεις ἐστὶν κακός.

ΜΗΔΕΙΑ.

ἀνδρῶν τυράννων κῆδος ἡράσθη λαβεῖν.

700

ΑΙΓΕΥΣ.

δίδωσκ δ' αὐτῷ τίς; πέραινέ μοι λόγον.

ΜΗΔΕΙΑ.

Κρέων, ὃς ἄρχει τῇσδε γῆς Κορινθίας.

ΑΙΓΕΥΣ.

μεριδανά συγγνώστ' ἄγαν ἄρ' ήν σε λυπεῖσθαι, γύναι.

ΜΗΔΕΙΑ.

ὅλωλα· καὶ πρός γ' ἐξελαύνομαι χθονός.

ΑΙΓΕΥΣ.

πρὸς τοῦ; τόδ' ἄλλο καινὸν αὖ λέγεις κακόν. 705

ΜΗΔΕΙΑ.

Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.

ΑΙΓΕΥΣ.

ἄλλων ἐφ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπήνεστα.

ΜΗΔΕΙΑ.

λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.
 ἀλλ' ἄντομαί σε τῇσδε πρὸς γενειάδος
 γονάτων τε τῶν σῶν ἵκεσθα τε γίγνομαι,
 οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα
 καὶ μή μ' ἔρημον ἐκπεσούσαν εἰσίδης,
 δέξαι δὲ χώρᾳ καὶ δόμοις ἐφέστιον.
 οὗτος ἔρως σοι πῆδος θεῶν τελεσφόρος
 γένοιτο παιδῶν, καῦτὸς ὅλβιος θάνοις. 710
 εὑρῆμα δ' οὐκ οἰσθ' οἶον εὑρηκας τόδε·
 παύσω δέ σ' ὅντ' ἄπαιδα καὶ παιδῶν γονὰς
 σπειραί σε θήσω· τοιάδ' οίδα φάρμακα.

ΑΙΓΕΥΣ.

πολλῶν ἔκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός είμι, πρώτα μὲν θεῶν,
ἔπειτα παιδῶν ὅν ἐπαγγέλλει γονάς.^{will care}
ἔις τοῦτο γαρ δὴ φροῦδός είμι πᾶς ἐγώ.
οὗτω δ' ἔχει μοι. σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαι σου προξενεῖν, δίκαιος ὁν.
[τοσόνδε μέντοι σοι προσημαίνω, γύναι.
ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἐάνπερ εἰς ἐμοὺς ἐλθης δόμους,
μενεῖς ἀσύλος κοῦ σε μὴ μεθῶ τινι.]
ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα.
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.

725

725

730

ΜΗΔΕΙΑ.

ἔσται τάδ'. ἀλλὰ πιστὶς εἰ γένοιτο μοι
τούτων, ἔχοιμ' ἀν πάντα πρὸς σέθεν καλῶς.

ΑΙΓΕΥΣ.

μῶν οὐ πέποιθας; ή τί σοι τὸ δυσχερές;

ΜΗΔΕΙΑ.

πέποιθα. Πελίου δ' ἔχθρος ἐστί μοι δόμος
Κρέων τε. τούτοις δ', δρκίοισι μὲν ζυγεῖς,^{γράφεις αὐτούς} 735
ἄγουσιν οὐ μεθεῖ ἀν ἐκ γαίας ἐμέ.
λόγοις δὲ συμβάσας καὶ θεῶν ἀνώμοτος,^{εκβάλτε τούς}
φίλος γένοι ἀν κάπικηρυκεύματα
τάχ' ἀν πίθοι σε· τάμα μὲν γὰρ ἀσθενή,
τοῖς δ' ὅλβος ἐστι καὶ δόμος τυραννικός.

730

ΑΙΓΕΥΣ.

πολλὴν ἔλεξας, ὡς γύναι, πρόμηθίαν·

ἀλλ' εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.

ἔμοι τέ γὰρ τάδ' ἐστὶν ἀσφαλέστατα,

σκῆψίν τιν' ἔχθροις σοις ἔχοντα δεικνύναι,

τὸ σόντα ἄραρε μᾶλλον· ἔξηγου θεούς.

745

ΜΗΔΕΙΑ.

οἵμνυ πέδον Γῆς πατέρα θ' Ἡλιον πατρὸς

τοῦμοῦ θεῶντε σύντιθεὶς ἄπαν γένος.

ΑΙΓΕΥΣ.

τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΜΗΔΕΙΑ.

μῆτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,

μῆτ' ἀλλος ἦν τις τῶν ἐμῶν ἔχθρῶν ἄγειν

χρήζῃ, μεθῆσειν ζῶν ἐκδύσιψ τρόπῳ.

750

ΑΙΓΕΥΣ.

οἵμνυμι Γαῖαν Ἡλίου θ' ἀγνὸν σέβας

θεούς τε πάντας ἐμμενεῖν' ἀ σου κλύω.

ΜΗΔΕΙΑ.

ἀρκεῖ· τί δ' ὄρκῳ τῷδε μὴ μμένων πάθοις;

ΑΙΓΕΥΣ.

ἀ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.

755

ΜΗΔΕΙΑ.

πονοῦμεν ἡμεῖς κοὺ πόνων κεχρήμεθα.^{λαττα}

ΚΡΕΩΝ.

τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βίᾳ.

335

ΜΗΔΕΙΑ.

μὴ δῆτα τοῦτο γ', ἀλλά σ' αἰτοῦμαι, Κρέον —

ΚΡΕΩΝ.

οὐλὸν παρέξεις, ὡς ἔοικας, ὁ γύναι.

ΜΗΔΕΙΑ.

φευξούμεθ· οὐ τοῦθ' ἵκέτευσα σοῦ τυχεῖν.

ΚΡΕΩΝ.

τί δ' αὖ βιάζει κούκ ἀπαλλάσσει χθονός;

ΜΗΔΕΙΑ.

μίαν μεμέναι τήνδ' ἔασον ἡμέραν
καὶ ξυμπεράναι φροντὶδ' ή φευξούμεθα,
παισίν τ' ἀφόρμην τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν προτιμᾷ μηχανῆσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ
πέφυκας· εἰκὸς δ' ἐστὶν εἰνοιάν σ' ἔχειν.
τούμοῦ γὰρ οὗ μοι φροντίς, εἰ φευξούμεθα,
κείνονυς δὲ κλαίω συμφορῇ κεχρημένον.

340

345

ΚΡΕΩΝ.

ηκιστα τούμδον λῆμ, ἔφυ τυραννικόν,
αιδούμενος δὲ πρὸλλὰ δὴ διέφθορά .
καὶ νῦν ὄρῳ μὲν ἔξαμαρτάνων, γύναι, 350
όμῶς δὲ τεῦξει τοῦδε προύννέπω δέ σοι,
εἴ σ' ἡ πιοῦσα λαμπὰς ὅψεται θεοῦ
καὶ παιδας ἐντὸς τῆσδε τέρμονων χθονός,
θανεῖ· λέλεκται μῦθος ἀμευδὴς ὅδε.
[νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν· 355
οὐ γάρ τι δράσαις δεινὸν ὥν φόβος μ' ἔχει.]

ΧΟΡΟΣ.

δυστάνε γύναι,
φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
ποὶ ποτε τρέψει; τίνα πρὸς ξενίαν
ἢ δόμον ἢ χθόνα σωτῆρα κακῶν 360
ἐξευρήσεις;
ὡς εἰς ἄπορόν σε κλύδωνα θεῖσ,
Μήδεια, κάκων ἐπόρευσει.

ΜΗΔΕΙΑ.

κακῶς πέπρακται πανταχῇ· τίς ἀντεῖ;
ἀλλ' οὗτι ταῦτη ταῦτα μὴ δοκεῖτέ πω. 365
ἔτ' εἰσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις,
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γὰρ ἄν με τόνδε θώπευσαί ποτε,
εἰ μή τι κερδαίνοντας ἢ τεχνωμένην;
οὐδ' ἄν προσεῦπον οὐδ' ἄν ἡψάμην χεροῖν. 370

ὁ δ' εἰς τοσοῦτον μωρίας ἀφίκετο,
 ὥστ', ἔξὸν αὐτῷ τάμ' ἐλεῖν βουλεύματα
 γῆς ἐκβαλόντι, τήνδ' ἀφῆκεν ἡμέραν
 μεναί μ', ἐν ᾧ τρεῖς τῶν ἐμῶν ἔχθρῶν νεκροὺς
 θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν. 375
 πολλὰς δ' ἔχουσα θανάσιμους, αὐτοῖς ὁδοὺς
 οὐκ οἶδ' ὅποια πρώτον ἔγχειρῶ, φίλαι,
 πότερον ὑφάψω δῶμα ψυμφίκον τυρί.
 ἢ θηκτὸν ὥστα φάσγανον δι' ἡπατος,
 σιγῇ δόμους εἰσβάσ' ἵνεστρωται λέχος. 380
 ἀλλ' ἐν τί μοι πρόσσαντες· εἰ ληφθῆσομαι
 δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
 θανοῦσα θήσω τοῖς ἐμοῖς ἔχθροῖς ψέλων.
 κράτιστα τὴν ἐνθεῖαν, ἢ πεφύκαμεν
 σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν. 385
 εἴεν·
 καὶ δῆ τεθνᾶσι· τίς με δέξεται πόλις;
 τίς γῆν ἀσυλον καὶ δόμους ἔχεγγυούς
 ξένος παρασχῶν ρύστεται τούμὸν δέμας;
 οὐκ ἔστι· μείνασ' οὖν ἔτι σμικρὸν χρόνον,
 ἦν μέν τις ἡμῖν πύργος ἀσφαλῆς φανῆ,
 δόλῳ μετέιμι τόνδε καὶ σιγῇ φόνον. 390
 ἦν δ' ἔξελαύνη ξυμφορά μ' ἀμῆχανος,
 αὐτὴ ξίφος λαβοῦσα, κεί μέλλω θανεῖν,
 κτενῷ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτέρον.
 οὐ γὰρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβωνει
 μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην, 395
 Ἐκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς,
 χαίρων τις αὐτῶν τούμὸν ἀλγυνεῖ κέαρ.

καὶ θεῶν παιδές μακάρων, ἵερᾶς
χώρας ἀπόρθητον τὸ ἀπόφερβόμενό τι κλείσοτάταν σο-

825

φίδιν,
ἀεὶ διὰ λαμπροτάτου βαίνοντες ἀβρῶς αἰθέρος, ἐνθα
ποθ' ἀγνάστησε

ἐννέα Πλειδάς Μούσας λέγοντοι
ξάνθαν Ἀρμονίαν φυτεῦσαι

833

τοῦ καλλινάου τὸ ἀπὸ Κηφισοῦ ρόδας
τὰν Κύπριν κλήζοντον ἀφυσσαμέναν
χώραν καταπνεύσαι μετριαῖς ἀνέμων [αὔρας].
ἀεὶ δὲ ἐπιβαλλομέναν χαίταισιν εὐώδη ρόδεων πλόκον
ἀνθέων

ἀντ. α.

836

τῷ σοφίᾳ παρέδροντος πέμπτειν ἔρωτας,
παντοίας ἀρετᾶς ἔυνέργοντος.

845

πῶς οὖν ἱερῶν ποταμῶν

στρ. β'.

ἢ πόλις ἢ φίλων

πόμπιμός σε χώρα

τὰν παιδολετευραν ἔξει,

τὰν οὐχ ὅστιν μετ' ἄλλων;

850

σκέψαι τεκέων πλάγαν;

σκέψαι φόνον οίνον αἴρει.

μή, πρὸς γονάτων, σε πάντως

πάντη σ' ἵκετεῦσόμεν,

τέκνα φονεύσγης.

855

πόθεν θράσος ἢ φρενὸς ἢ

ἀντ. β'.

χειρί, τέκνον, σέθεν

καρδίᾳ τε λήψει,

δεινάν προστάγουσα τόλμαν;
 πῶς δ' ὅμματα προσβαλούσα
 τέκνοις ἄδακρυν μοῖραν
 σχῆσεις φόρουν; οὐ δυνάσει,
 παιδῶν ἵκεταν πινόντων,
 τεγξαὶ χέρα φοινίαν
 τλαμονὶ θυμῷ.

860

865

ΙΑΣΩΝ.

“Ηκω κελευσθείσ· καὶ γὰρ οὖσα δυσμενής
 οὐτάν ἀμάρτοις ποῦνδε γ', ἀλλ' ἀκούσομαι
 τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.

ΜΗΔΕΙΑ.

Ιάσον, αἰτοῦμαί σεντῶν εἰρημένων
 συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὄργας φέρειν
 εἰκός σ', ἐπεὶ νῷν πόλλ' ὑπειρυασται φίλα.
 ἔγὼ δὲ εἴμαυτη διὰ λόγων ἀφικόμην,
 καλοιδορῆσα· σχετλία, τί μαίνομαι
 καὶ δυσμενάνω τοῖσι βουλεύοντιν εὖ,
 ἔχθρὰ δὲ γαίας κοιράνδοις καθίσταμαι
 πόσει θ', ὃς ἡμῖν δρᾶ τὰ συμφορῶτα,
 γῆμας τύραννον καὶ καστιγνήτους τέκνοις
 ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθῆσομαι
 θυμῷ; τί πάσχω, θεῶν ποριζόντων καλῶς;
 οὐκ εἰσὶ μέν μοι παιδες, οἵδα δὲ χθόνα
 φεύγοντας ἡμᾶς καὶ σπανίζοντάς φίλων;
 ταῦτ' ἐννοήσασ' γέσθόμην ἀβουλίαν
 πολλὴν ἔχουσα καὶ μάτην θυμουμένη.

875

880

νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ' ἡμῖν προσταβών, ἔγὼ δ' ἄφρων,
ἢ χρήν μέτειναι τῶνδε τῶν βουλευμάτων
καὶ ἔδυμπεραινεῖν^{τελετήν} καὶ παρεστάναι λέχει,
νύμφην τε κηδεύσονταν ἥδεσθαι σέθεν.

ἀλλ' ἐσμὲν οἶόν ἐσμεν, οὐκ ἔρω κακόν,
γυναικές· οὐκον χρῆν σ' δμοιούσθαι κακοῖς, 890
οὐδ' ἀντιτείνειν θηπί^{τελετήν} ἀπτί^{τελετήν} νηπίων.

Ταριέμεσθα καὶ φαμεν κακῶς φρονεῖν
τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε.
ὦ τέκνα τέκνα, δεύτε, λείπετε στέγας,
ἔξελθετ', ἀσπάσασθε καὶ προσείπατε
πατέρα μεθ' ἡμῶν καὶ διαλλάχθητο^{τελετήν} ἄμα
τῆς πρόσθεν ἔχθρας εἰς φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῖν καὶ μεθεστήκεν χόλος.

λάβεσθε χειρὸς δεξιᾶς. οἵμοι κακῶν·
ώς ἐννοοῦμαι δή τι τῶν κεκρυμμένων. 900
δο', ὦ τέκν', οὗτω καὶ πολὺν ζῶντες χρόνον
φίλην ὄρεσετ^{τελετήν} ἀλένην; ταλαι^{τελετήν} ἔγώ,
ώς ἀρτίδακρυς εἴμι καὶ φόβου πλέα.

χρόνῳ δὲ οὐεικός πατρὸς ἐξαιρούμενη
σψιν τέρειναν τήνδ' ἐπληστα δακρύων. 905

ΧΟΡΟΣ.

κάμοι κατ' ὅσσων χλωρὸν ὥρμήθη δάκρυ·
καὶ μὴ προβαίνη μεῖζον ἢ τὸ νῦν κακόν.

ΙΑΣΩΝ.

αινῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·

εἰκός γὰρ ὄργας θῆλυ ποιεῖσθαι γένος,
γάμους παρέμπολῶντός ἀλλοίους, πόσει.
ἀλλ' εἰς τὸ λώπον σὸν μεθέστηκεν κέαρ,
εγνώς δὲ τὴν ^{λεπτήν} θικωσαν ἀλλὰ τῷ χρόνῳ
βουλήν γυναικὸς ἔργα ταῦτα σώφρονος.
νῦμῶν δέ, παῖδες, οὐκ ἀφροντίστως πατὴρ
πολλὴν ἔθηκε σὺν θεοῖς πρόμηθίαν. 910
οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτα ἐδεσθαι σὺν καστιγνήτοις ἔτι.
ἀλλ' αὐξανεσθε· τάλλα δ' ἔξεργαζεται
πατὴρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενῆς.
ἴδοιμι δ' ὑμᾶς ευτραφεῖς ηβῆς τέλος
μολοντας, ἔχθρων τῶν ἐμῶν νέπερτερούς.
αὐτῇ, τι χλωροῖς δακρύνοις τεγγεις κόρδας
στρέψασα λευκὴν ἔμπαλιν παρηίδα,
κούκ άσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγου;

ΜΗΔΕΙΑ.
οὐδέν· τέκνων τῶνδ' ἐννοούμενη πέρι. 920

ΙΑΣΩΝ.
θάρσει νυν· εὖ γὰρ .. τῶνδε θήσομαι [πέρι].

ΜΗΔΕΙΑ.
δράσω τάδ· οὗτοι σοῦς ἀπίστήσω λόγοις·
γυνὴ δὲ θῆλυ κάπι δακρύνοις ἔφυ.

ΙΑΣΩΝ.
τί δή, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;

ΜΗΔΕΙΑ.

επικτον αὐτούς. ^{τὸν} ζῆν δ' ὅτ' ἔξευχου τέκνα, 930
εἰσῆλθε μ' δίκτος εἰ γενησέται τάδε.
ἀλλ' ὀνπερ οὖνεκ' εἰς ἐμοὺς ἥκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγώ μητσθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀπωστεῖλαι δοκεῖ, 935
κάμοι τάδ' ἐστὶ λῷστα, γιγνώσκω καλῶς,
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν. δοκῶ γὰρ δύσμενῆς εἶναι δόμοις.
ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαύρομεν φυγῇ,
παιδες δ' ὅπως ἀν ἐκτραφῶσι σῇ χερί,
αἴτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα. 940

ΙΑΣΩΝ.

οὐκ οἶδ' ἀν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.

ΜΗΔΕΙΑ.

σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς
γυναικα πᾶιδας τήνδε μὴ φεύγειν χθόνα.

ΙΑΣΩΝ.

μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ.

ΜΗΔΕΙΑ.

εἴπερ γυναικῶν ἔστι τῶν ἄλλων μία. 945
συλληψόμαι δὲ τοῦδέ σοι κάγὼ πόνου·
πέμψω γὰρ αὐτῇ δῶρ', ἀ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολύ,
[λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον]

ΑΙΓΕΥΣ.

πολλῶν ἔκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός είμι, πρῶτα μὲν θεῶν,
720
ἔπειτα παίδων ὡν ἐπαγγέλλει γονάς.
εἰς τοῦτο γὰρ δὴ φροῦρδός είμι πᾶς ἐγώ.
οὗτο δ' ἔχει μοι σου μὲν ἐλθοντης χθόνα,
πειράσομαι σου προξενεῖν, δίκαιος ὡν.
[τοσόνδε μέντοι σοι προσῆμαίνω, γύναι. 725
ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἐάνπερ εἰς ἐμοὺς ἐλθης δόμους,
μενεῖς ἀσύλος κοῦ σε μὴ μεθῶ των.]
ἐκ τῆσδε δ' αὐτὴ γῆς ἀπάλλασσον πόδα.
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω. 730

ΜΗΔΕΙΑ.

ἔσται τάδ· ἀλλὰ πίστις εἰ γένοιτο μοι
τούτων, ἔχοιμ δὲ πάντα πρὸς σέθεν καλῶς.

ΑΙΓΕΥΣ.

μῶν οὐ πέποιθας; η τί σοι τὸ δυσχερές;

ΜΗΔΕΙΑ.

πέποιθα· Πελίου δ' ἔχθρος ἔστι μοι δόμος
Κρέων τε. τούτοις δ', ὄρκίοισι μὲν ζυγεῖς, 735
ἄγουσιν οὖ μεθεῖ δὲν ἐκ γαιας ἐμέ·
λόγοις δὲ συμβάσ καὶ θεῶν ἀνώμοτος,
φίλος γένοι δὲν κάπικηρυκεύματα
τάχ' δὲν πίθοι σε· τάμα μὲν γὰρ ἀσθενή,
τοῖς δ' ὅλβος ἔστι καὶ δόμος τυραννικός. 740

ΑΙΓΕΥΣ.

πολλὴν ἔλεξας, ὡ γύναι, πρόμηθίαν·

ἀλλ' εἰ δοκεῖ στοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.

ἔμοι τέ γὰρ τάδ' ἐστὶν ἀσφαλέστατα,

σκῆψίν τιν' ἔχθροις σοις ἔχοντα δεικνύναι,

τὸ σόντι αἴρας μᾶλλον· ἔξηγον θεούς.

745

ΜΗΔΕΙΑ.

δύνην πέδον Γῆς πατέρα θ' Ἡλιον πατρὸς

τοῦμοῦ θεῶντε συντιθεὶς ἄπαν γένος.

ΑΙΓΕΥΣ.

τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΜΗΔΕΙΑ.

μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,

μήτ' ἄλλος ἦν τις τῶν ἐμῶν ἔχθρων ἄγειν

χρήζη, μεθῆσέν τινας ζῶν ἐκόνσιώ τρόπῳ.

750

ΑΙΓΕΥΣ.

δύμνυμι Γαῖαν Ἡλίου θ' ἀγνὸν σέβας

θεούς τε πάντας ἐμενεῖν' ἀ σου κλύω.

ΜΗΔΕΙΑ.

ἀρκεῖ· τί δ' ὅρκῳ τῷδε μὴ μμένων πάθοις;

ΑΙΓΕΥΣ.

ἀ τοῖσι δυστεβοῦσι γίγνεται βροτῶν.

755

ΜΗΔΕΙΑ.

οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὐδοξὸν ἔξεβαινέ σου.

ΙΑΣΩΝ.

εὖ νῦν τόδ' ἵσθι, μὴ γυναικὸς οὖνεκα
γῆμαί με λέκτρα βασιλέων ἂ νῦν ἔχω,
ἀλλ', ὥσπερ εἶπον καὶ πάρος, σφῆσαι θέλων 595
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους |
φῦσαι τύραννούς παιδας, ἔρυμα δώμασιν.

ΜΗΔΕΙΑ.

μή μοι γέροιτο λυπρὸς εὐδαίμων βίος,
μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίξοι φρένα.

ΙΑΣΩΝ.

οἰσθ' ὡς μετεύξει καὶ σοφωτέρα φανεῖ; 600
τὰ χρηστὰ μή σοι λῦτρὰ φαινέσθω ποτέ,
μηδ' εὐτυχοῦσα, δυστυχῆς εἶναι δόκει.

ΜΗΔΕΙΑ.

νῦβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
ἔγώ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.

ΙΑΣΩΝ.

αὐτὴ τάδ' εἶλου· μηδέν' ἄλλον αἰτιῶ. 605

ΜΗΔΕΙΑ.

τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;

παιδας δὲ μεναι τοὺς ἐμοὺς αἰτήσομαι, 780
 οὐχ ὡς λιποῦσ' ἀν πολεμίας ἐπὶ χθοιὸς
 ἔχθροισι παιδας τοὺς ἐμοὺς καθυβρίσαι, ^τ - ^{τηντη}
 ἀλλ' ὡς δόλοισι παιδα βασιλέως κτάνω.
 πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν
 νύμφῃ φέροντας, τήνδε μὴ φεύγειν χθόνα, 785
 λεπτόν τε πέπλον καὶ πλόκον χρυσῆλατον.
 κάνπερ λαβοῦσα κόσμον ἀμφιθῆ χροῖ,
 κακῶς ὀλεῖται πᾶς θ' ὃς ἀν θίγη κόρης.
 τοιοῖσδε χρίσω φαρμάκους δωρήματα.
 ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον: 790
 φημαξα δ' οἶνον ἔργον ἔστ' ἔργαστέον
 τούντενθεν ἡμῶν τέκνα γὰρ κατακτενῶ
 τάμ· οὐτις ἔστιν ὄστις ἔξαιρήσεται.
 δόμον τε πάντα συγχέαστ' Ιάσονος
 ἔξειμι γαίας, φιλτάτων παιδῶν φόνον 795
 φεύγοντα καὶ τλαστ' ἔργον ἀνοσιώτατον.
 οὐ γὰρ γελάσθαι τλητὸν ἔξ ἔχθρῶν, φίλαι.
 ἵτω· τί μοι ζῆν κέρδος; οὗτε μοι πατρὶς
 οὗτ' οἶκος ἔστιν οὗτ' ἀποστροφὴ κακῶν.
 ημάρτανον τόθ', ἡνίκ' ἔξελίμπανον <
 δόμους πατρῷους, ἀνδρὸς Ἐλληνος λόγοις
 πεισθεῖστ', ὃς ἡμῶν σὺν θεῷ τίσει δίκην.
 οὗτ' ἔξ ἐμοῦ γὰρ παιδας ὄψεται ποτε
 ζῶντας τὸ λοιπὸν οὗτε τῆς νεοζύγου
 νύμφης τεκνώσει παιδ', ἐπεὶ κακὴν κακῶς 805
 θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
 μηδείς με φαύλην κάσθεντη νομιζέτω
 μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,

νῦμφευ· ἵσως γάρ· σὺν θεῷ δ' εἰρήσεται·
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμουν.

625

ΧΟΡΟΣ.

*Ερώτες ὑπέρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν στρ. α':
οὐδέν ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ' ἀλις ἐλθοι
Κύπρις, οὐκ ἀλλα θεός εὐχαρις οὐτῶς. στρ. β':
μῆποτ', ω δέσποιν', ἐπ' ἐμῷ χρυσέων τόξων ἔφειης
ἰμέρῳ χρισασ' ἀφυκτον οἰστόν.

στέργοι δέ με σωφροσύνα, δώρημα κάλλιστον θεῶν·
μηδέ ποτ' ἀμφιλόγους ὄργας ἀκόρεστά τε γείκη,
θυμὸι ἐκπλήξαρ' ἑτέροις ἐπὶ λέκτροις, στρ. β':
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνὰς σεβί-

ζουσ' αγαλλιών, λέχη γυναικῶν.
δξύφρων κρίνοι, λέχη γυναικῶν.

ω πατρίς, ω δώματα, μη
δητ' ἀπόλις γενούμαν
τὸν ἀμηχανίας ἔχουσα δυσπέραγον αἴων', οἰκτρότατον
ἀχέψων. στρ. β':

θανάτῳ. θανάτῳ πάρος δαμείνυ
ἀμέραμτάνδ ἔξανύσασα· μοχθῶν δ' οὐκ ἄλλος ὑπερθευὴ
γᾶς πατρίας στέρεσθαι. στρ. β':

εἶδομεν, οὐκ ἔξ ἑτέρων
μῦθοιν ἔχω φράσασθαι·
σὲ γάρ οὐ πόλις, οὐ φίλων τις φέκτισεν παθοῦσαν
δεινότατα παθέψων. στρ. β':
ἀχάριστος ὅλοιθ', δτῷ πάρεστι

630

647

655

καὶ θεῶν παιδές μακάρων, ἵερᾶς
χώρας ἀπόρθητον τὸ ἀποφέρβαθμενόν κλείνοτάταν σο-

825

φίαν,
ἀεὶ διὰ λαμπροτάτου βαῖνοντες ἀβρῶς αἰθέρος, ἐνθα
ποθ' ἀγνάστησε.

ἐννέα Πίεριδάς Μούσας λέγοντες
ξάνθαν Ἀρμονίαν φυτεύσαι

833

τοῦ καλλινάου τὸ ἀπὸ Κηφισοῦ ρόας
τὰν Κύπριν κλήζοντες ἀφυστσαμέναν
χώραν καταπνεύσαι μετρίας ἀνέμων [αὔρας].
ἀεὶ δὲ ἐπιβαλλομέναν χαίταισιν εὐώδη ρόδεων πλόκον
ἀνθέων

ἀντ. α.

836

τῷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,
παντοίας ἀρετᾶς ξυνέργους.

845

πῶς οὖν ἱερῶν ποταμῶν

στρ. β'.

ἢ πόλις ἢ φίλων

πομπιμός σε χώρα

τὰν παιδολέτειραν ἔξει,

τὰν οὐχ ὄστιν μετ' ἄλλων;

850

σκέψαι τεκέων πλάγιαν;

σκέψαι φόνον οίον αἴρει.

μή, πρὸς γονάτων, σε πάντως

πάντη σ' ἰκετεύομεν,

855

τέκνα φονεύσης.

πόθεν θράσος ἢ φρενὸς ἢ

ἀντ. β'.

χειρί, τέκνουν, σέθεν

καρδίᾳ τε λήψει,

δεινὰν προσταγούστα τόλμαν;
 πῶς δ' ὅμματα προσβαλούσα
 τέκνοις ἄδακρυν μοῖραν
 σχῆσεις φόνου; οὐδὲνάστει,
 παιδῶν ἵκεταν πιτνόντων,
 τεγξαί χέρα φοινίαν
 τλαμονὶ θυμῷ.

860

865

ΙΑΣΩΝ.

“Ηκω κελευσθείσ· καὶ γὰρ οὖσα δυναμενὴς
 αἴθεται
 οὐταν ἀμάρτοις τοῦδε γ', ἀλλ' ἀκούσομαι
 τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.

ΜΗΔΕΙΑ.

Ιάσον, αἰτοῦμαι σκέπτων σίρημένων
 συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὄργας φέρειν επο
 εἰκός σ', ἐπειδὴν πόλλ' ὑπείργασται φίλα.
 ἔγὼ δ' ἔμαυτῇ διὰ λόγων ἀφικόμην,
 καλλιόδορησα· σχετλία, τί μάνομαι
 καὶ δυσμεναῖνω τοῖσι βουλεύοντιν εὖ,
 ἔχθρᾳ δὲ γαίας κιβρᾶνόις καθίσταμαι
 πόσει θ', δις ἡμῖν δρᾶ τὰ σύμφορωτατα,
 γῆμας τύραννον καὶ καστιγνήτους τέκνοις
 ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθῆσομαι
 θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;
 οὐκ εἰσὶ μέν μοι παιδεῖς, οἵδα δὲ χθόνα
 φεύγοντας ἡμᾶς καὶ σπανίζοντάς φίλων;
 ταῦτ' ἐνοήσασ' ἥσθομην ἀβουλίαν
 πολλὴν ἔχουσα καὶ μάτην θυμουμένη.

875

880

νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ' ἡμῖν προσταβών, ἔγὼ δ' ἄφρων,⁸⁸⁵
ἢ χρήν μέτειναι τῶνδε τῶν βουλευμάτων
καὶ ἐνμπεραινεῖν^{τὸν εἰληφθεῖν} καὶ παρεστάναι λέχει,
νύμφην τε κηδενόνταν ἥδεσθαι σέθεν.
ἀλλ' ἐσμὲν οἶόν ἐσμεν, οὐκ ἔρω κακόν,⁸⁹⁰
γυναικές· οὐκονν χρῆν σ' ὅμοιουσθαι κακοῖς,
οὐδ' ἀντιτίεινειν^{τὸν εἰληφθεῖν} ἥπερ ἀττί νηπίων.
παριέμεσθα καὶ φαμεν κακῶς φρονεῖν
τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε.
ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,⁸⁹⁵
ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε
πατέρα μεθ' ἡμῶν καὶ διαλλάχθηθ' ἄμα
τῆς πρόσθεν ἔχθρας εἰς φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῶν καὶ μεθεστηκέν χόλος.
λάβεσθε χειρὸς δεξιᾶς. οἴμοι κακῶν.⁹⁰⁰
ὡς ἐννοοῦμαι δή τι τῶν κεκρυμμένων.
ἀρ', ὦ τέκν', οὗτω καὶ πολὺν ζῶντες χρόνον
φίλην ὄρεστε^{τὸν εἰληφθεῖν} ὠλένην; ταλαιν'^{τὸν εἰληφθεῖν} ἔγώ,
ὡς ἀρτιδακρὺς εἴμι καὶ φόβου πλέα.
χρόνῳ δὲ θεῖκος πατρὸς ἔξαιρούμενη
σψιν τέρειναν τήνδ' ἐπληστα δακρύων.⁹⁰⁵

ΧΟΡΟΣ.

κάμοι κατ' ὁσσων χλωρὸν ὥρμήθη δάκρυ·
καὶ μῆ προβαίνη μείζον ἢ τὸ νῦν κακόν.

ΙΑΣΩΝ.

αινῶ, γύναι, τάδ', οὐδ' ἐκεῦνα μέμφομαι.

εἰκός γὰρ ὄργας θῆλυ ποιεῖσθαι γένος,
γάμους παρέμπολῶντός ἀλλοίους, πόσει.
ἀλλ' εἰς τὸ λώον σὸν μεθέστηκεν κέαρ,
εγνώς δὲ τὴν θικωδαν ἀλλὰ τῷ χρόνῳ
βουλήν γυναικὸς ἔργα ταῦτα σώφρονος.
νῦμων δέ, παιδεῖς, οὐκ ἀφρόστηστῶς πατὴρ
πολλὴν ἔθηκε σὺν θεοῖς πρόμηθίαν. 910
οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτα ἐδεσθαι σὺν καστιγνήτοις ἔτι.
ἀλλ' αὐξάνεσθε· τάλλα δ' ἔξεργαζεται
πατὴρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενῆς.
ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ηβῆς τέλος
μολὼντας, ἔχθρων τῶν ἐμῶν ὑπέρτερους.
αὗτη, τὶ χλώροις δακρύοις τεγγγεις κόρας
στρέψαστα λευκὴν ἔμπαλιν παρηΐδα,
κούκι ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγου;

ΜΗΔΕΙΑ.

οὐδέν· τέκνων τῶνδ' ἐννοοῦμένη πέρι. 920

ΙΑΣΩΝ.

θάρσει ννν· εὐ γὰρ .. τῶνδε θήσομαι [πέρι].

ΜΗΔΕΙΑ.

δράσω τάδ· οὗτοι σοῦς ἀπιστήσω λόγοις·
γυνὴ δὲ θῆλυ κάπι δακρύοις ἔφυ.

ΙΑΣΩΝ.

τί δή, τάλαινα, τοῦσδ' ἐπιστένεις τέκνοις;

ΜΗΔΕΙΑ.

ἔτικτον αὐτούς. ζην δ' ὅτ' ἔξεύχου τέκνα, 930
 εἰσῆλθε μὲν δίκτος εἰ γενηθεται τάδε.
 ἀλλ' ἀνπερ οὖνεκ' εἰς ἐμοὺς ἡκεις λόγους,
 τὰ μὲν λέλεκται, τῶν δ' ἐγώ μνησθήσομαι.
 ἐπεὶ τυράννοις γῆς μὲν ἀποθετεῖλαι δοκεῖν
 κάμοι τάδ' ἔστι λῶστα, γιγνώσκω καλῶς, 935
 μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
 ναιέιν· δοκῶ γὰρ δυσμενῆς εἶναι δόμοις.
 ήμεις μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῇ,
 παῦδες δ' ὅπως ἀν ἐκτραφῶσι σῇ χερί,
 αἵτον Κρέοντα τὴνδε μὴ φεύγειν χθόνα. 940

ΙΑΣΩΝ.

οὐκ οἶδ' ἀν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.

ΜΗΔΕΙΑ.

σὺ δ' ἀλλὰ σῆν κέλευσον αἴτεῖσθαι πατρὸς
 γυναικα πᾶιδας τὴνδε μὴ φεύγειν χθόνα.

ΙΑΣΩΝ.

μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ.

ΜΗΔΕΙΑ.

εἴπερ γυναικῶν ἔστι τῶν ἄλλων μία. 945
 συλληψόμαι δὲ τοῦδε σοι κάγὼ πόνου·
 πέμψω γὰρ αὐτῇ δῶρ', ἀ καλλιστεύεται
 τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολύ,
 [λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον]

πάντες δέ σ' ἥσθοντ' οὐσαν Ἑλληνες σοφὴν
 καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἔσχάτοις
 δροισιν φέκεις, οὐκ ἀν τὸν λόγος πέθεν.
 εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
 μήτ' Ὀρφέως κάλλιον νύμνησαι μέλος,
 εἴ μὴ πίστημός ἡ τύχη γένοιτο μοι.
 τοσαῦτα μέντοι τῶν ἐμῶν πόνων πέρι
 ἔλεξι· ἀμίλλαν γὰρ σὺ προύθηκας λόγων.
 ἀδ' εἰς γάμους μοι βασιλίκους ὄντες,
 ἐν τῷδε δεῖξω πρῶτα μὲν σοφὸς γεγώς,
 ἐπειτα σωφρωνί, εἴτα σοὶ μέγας φίλος
 καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχη ησυχος.
 ἐπεὶ μετέστην δεῦρο ἀλκίας χθονὸς
 πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους
 τί τοῦδ' ἀν εὐρημένον εὔτυχεστέρον,
 ή παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
 οὐχ, ή σὺ κνίζει, σὸν μὲν ἔχθαιρων λέχος,
 καυῆς δὲ νύμφης ἴμερος πεπληγμένος,
 οὐδέ τοι ἀμίλλαν πολύτεκνον σπουδὴν ἔχων.
 ἀλις γὰρ οἱ γεγώτες, οὐδὲ μέμφομαι.
 ἀλλ' ὡς, τὸ μὲν μέγιστον, οἰκοῦμεν καλῶς
 καὶ μὴ σπανιζούμεσθα, γιγνώσκων ὅτι
 πένητα φένγει πᾶς τις ἐκποδὼν φίλος,
 παῖδας δὲ θρέψαιμ' αξιώς δόμων ἐμῶν,
 σπείρας τ' ἀδελφοὺς τοῦσιν ἐκ σέθεν τέκνοις
 εἰς ταῦτὸ θείην καὶ ξυναρτησας γένος
 εὐδαιμονοίην. σοί τε γὰρ παῖδων τί δεῖ;
 ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
 τὰ ζῶντ' ὄνησαι. μῶν βεβούλευμα κακῶς;

ΧΟΡΟΣ.

Νῦν ἐλπίδες οὐκέτι μοι παῖδων ζόας,
οὐκέτι στείχουσι γὰρ ἐς φόνον ἥδη.
δέξεται νύμφα χρυσέων ἀναδεσμαν̄

στρ. α'.

δέξεται δύστανος ἄταν̄
ξανθῷ δ' ἀμφὶ κόμῃ θήσει τὸν Ἄιδα
κόσμον αὐτὰ χεροῦ λαβοῦσα.

980

πείσει χάρις ἀμβρόσιας τ' ἀνγὰ πέπλον
χρυσότευκτόν τε στέφανον περιθέσθαι.

ἀντ. α'.

νερτέροις δ' ἥδη πάρα νυμφοκομήσει.
τοῖον εἰς ἔρκος πεσεῖται
καὶ μοίραν θανάτου δύστανος. ἄταν δ'
οὐχ ὑπερφεύξεται.

985

σὺ δ', ὁ τάλαιν, ὁ κακόνυμφε κηδεῖμῶν τυράννων,

στρ. β'.

παισὴν οὐ κατειδὼς
ὅλεθρον βιοτῷ προσῆγεις ἀλόχῳ τε σᾶ στυγερὸν θά-
νατον.

δύστανε, μοίρας ὅσον παροίχει.

995 .

μεταστένομαι δὲ σὸν ἄλγος, ὁ τάλαινα παῖδων ἀντ. β'.

μᾶτερ, ἡ φονεύστεις
τέκνα νυμφιδίων ἔνεκεν λεχέων, ἢ σοὶ προλιπῶν ἀνό-
μως

1000

ἄλλᾳ ξυνοικεῖ πόσις συνεύνῳ.

ΠΑΙΔΑΓΩΓΟΣ.

Δέσποιν, ἀφεῖνται παῖδες οἵδε σοι φυγῆς,

καὶ δῶρα νύμφῃ βασιλὶς ἀσμένῃ χεροῖ
ἔδεξατ· εἰρήνη δὲ τὰκεῖθεν τέκνοις.

ἔα.

τί συγχυθεῖστ’ ἐστηκας ἡνίκ’ εὐτυχεῖς;

[τί σὴν ἔτρεψας ἐμπαλιν πάρηιδα

κούκ ἀσμένῃ τόνδ’ ἐξ ἐμοῦ δέχει λόγον;]

1005

ΜΗΔΕΙΑ.

αἰαῖ.

ΠΑΙΔΑΓΩΓΟΣ.

τάδ’ οὐ κυνωδὰ τοῖσιν ἐξηγγελμένοις.

ΜΗΔΕΙΑ.

αἰαῖ μάλ’ αὐθίσ.

ΠΑΙΔΑΓΩΓΟΣ.

μῶν τιν’ ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ’ ἐσφάλην εὐαγγέλου;

1010

ΜΗΔΕΙΑ.

ῆγγειλας οἱ ἦγγειλας· οὐ σὲ μέμφομαι.

ΠΑΙΔΑΓΩΓΟΣ.

τί δὴ κατηφεῖς ὅμμα καὶ δακρυρροεῖς;

ΜΗΔΕΙΑ.

πολλή μ’ ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ^{τούτων}
κἀγώ κακῶς φρόνοισθ’ ἐμηχανησάμην.

ΠΑΙΔΑΓΩΓΟΣ.

θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.

1015

ΜΗΔΕΙΑ.

Sent an
ἄλλους κατάξω πρόσθεν ἡ τάλαιν ἔγώ.

ΠΑΙΔΑΓΩΓΟΣ.

ποτ
οὗτοι μόνη σὺ σῶν ἀπεξῆγης τέκνων.
κούφως φέρειν χρὴ θυητὸν ὅντα συμφοράς.

ΜΗΔΕΙΑ.

δράσω τάδ'. ἄλλὰ βαῦνε δωμάτων ἔστω
καὶ παισὶ πόρσυν' οἷα χρὴ καθ' ημέραν. 1020
ὦ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις = Ηλεία,
καὶ δῶμ', ἐν φέρειν τοῖς θύλαιν ἐμὲ
οἰκήσετ' ἀεὶ μητρὸς ἐστέρημένοι·
ἔγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγάς,
πρὶν σφῶν διασθαι κάπιδεν εὐδαίμονας, 1025
πρὶν λέκτρα καὶ γυναικα καὶ γημηλίους
εὐνὰς ἄγγλαι λαμπάδας τ' ἀνασχεθεῖν.
ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατέξανθην πόνοις, 1030
στερρὰς ἐνεγκύοντο ἐν τόκοις ἀλγηθόνας.
ἢ μήν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῶν γηροβοσκήσειν τ' ἐμὲ
καὶ κατθανοῦσαν χερσὸν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὅλωλε δὴ 1035
γλυκεῖα φρογγίσ. σφῶν γάρ ἐστέρημένη
λυπρὸν διαξω βίοτον ἀλγεινόν τ' ἐμοί.
ἡμεῖς δὲ μητέρ' οὐκέτ' ὅμμασιν φίλοις

ὅψεσθ', ἐς ἄλλο σχῆμα^{ταῦτα} ἀποστάντες βίου.
 φεῦ φεῦ· τί προσδέρκεσθέ μ' ὅμμασιν, τέκνα; 1040
 τί προσγελάτε τὸν παιῦστατον γέλων;
 αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
 γυναικες, ὅμμα φαιδρὸν ὡς εἶδον τέκνων.
 οὐκ ἀν δυναίμην^{ταῦτα}: χαιρέτω βουλεύματα
 τὰ πρόσθεν· ἀξω παῖδας ἐκ γαίας ἐμούς. 1045
 τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
 λυποῦσθαν^{ταῦτα} δις τοσα κτᾶσθαι κακά;
 οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.
 καίτοι τί πάσχω; βουλομαι γέλωτ^{ταῦτα} ὀφλεῖν
 ἔχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημιοὺς; 1050
 τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,^{ταῦτα}
 τὸ καὶ πρόεσθαι μαλθακοὺς λόγους φρενός.
 χωρεῖτε παῖδες εἰς δόμους· δτω δὲ μὴ
 θέμις παρεῖναι^{ταῦτα} τοῖς ἐμοῖσι θύρασιν,
 αὐτῷ μελήσει^{ταῦτα} χείρα δ' οὐ διαφθέρω. 1055
 Δ Δ.

μὴ δῆτα, θύμε, μή ποτ^{ταῦτα} ἐργάσῃ τάδε·
 ἔστον αὐτούς, ὃ τάλαν, φεισταὶ τέκνων·
 ἐκεῖ μεθ' ήμῶν ζώντες εὐφράνονσί σε.
 μὰ τοὺς παρ' Ἀιδη^{ταῦτα} νερτέρους ἀλάστορας,
 οὗτοι ποτ^{ταῦτα} εσται τοῦθ' ὅπως ἔχθροις ἔγώ^{ταῦτα} 1060
 παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσται.
 [πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,
 ήμεις κτενοῦμεν οἵπερ ἔξεφυσαμεν.]
 πάντως πέπρακται ταῦτα κούκ^{ταῦτα} ἐκφεύξεται.
 καὶ δὴ πὶ κρατὶ στέφανος, ἐν πέπλοισί τε 1065
 νύμφη τύραννος διλυταῖ, σάφ' οἰδ' ἔγώ.

ἀλλ' εἴμι γάρ δὴ τλῆμονεστάτην ὁδόν,
καὶ τούσδε πέμψω τλῆμονεστέραν ἔτι,
παιᾶς προσειπεῖν βουλομαι. δότ', ὡς τέκνα,
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα. 1070
 ὡς φιλτάτη χείρ, φίλτατον δέ μοι κάρα
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων.
 Λε φύδαιμονοίτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
πατήρ αφειλετ· ὡς γλυκεῖα προσβολῇ,
ὡς μάλθακὸς χρῶς πνεῦμά θ' ἥδιστον τέκνων. 1075
 χωρεῖτε χωρεῖτ· οὐκέτ' εἴμι προσβλέπειν
οἰα πρὸς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οἰα τολμήσω κακά·
θύμος δὲ κρείστων τῶν ἐμῶν βουλευμάτων,
δισπερμεγίστων αἰτίος κακῶν βροτοῖς. 1080

ΧΟΡΟΣ.

πολλάκις ἥδη διὰ λεπτοτέρων
μύθων ἐμολόν καὶ πρὸς ἀμύλλας!
ἡλθον μείζους ἢ χρὴ γενεῖαν
θῆλυν ἐρευναῖ· ἀλλὰ γάρ ἔστιν
μοῦσα καὶ ἡμῖν, ἢ πρόσομοίλει
σοφίας ἔνεκεν· πάσαισι μὲν οὖ·
παυρον δὲ γένος — μίαν ἐν πολλαῖς
εὑροις ἀν ισως —
οὐκ ἀπόμονσον τὸ γυναικῶν.
 καὶ φημι βροτῶν οἵτινές εἰσιν
πάμπαν ἄπειροι μηδ' ἐφύτευσαν
παιᾶς, προφέρειν εἰς εὐτυχίαν
τῶν γεινάμενων. 1090

οἱ μὲν ἄτεκνοι δὶ ἀπειροσύνην
εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιαροῖς
παῖδες τελέθουσ' οὐχὶ τυχόντες
πολλῷ μᾶχθων ἀπέχονται;

1085

οἶσι δὲ τέκνων ἔστιν ἐν οἴκοις
γλυκερὸν βλαστήμ', ἐσορῶ μελέτῃ
κατατρυχομένους τὸν ἄπαντα χρόνον.

1100

πρώτον μὲν ὅπως θρεψώσι καλῶς,
βίοτον θ' ὅπόθεν λείψουσι τέκνοις.
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαῦροις

εἴτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἔστιν ἀδηλον.

ἐν δὲ τὸ πάντων λοισθιον ἥδη
πάσιν κατερώ θυητοῖσι κακόν.

1105

καὶ δὴ γὰρ ἄλις βίοτόν θ' εὑρον,
σῶμά τ' ἐς ἥβην ἥλυθε τέκνων
χρηστοί τ' ἐγένενται· εἰ δὲ κυρῆσαι

1110

δαίμων οὗτος, φρουρός ἐς Ἀιδην

Θάνατος προφέρων σώματα τέκνων.

πῶς οὖν λύει πρὸς τοῖς ἄλλοις

τήνδ' ἔτι λύπην ἀνιαροτάτην

παιδῶν ἔνεκεν

θυητοῖσι θεοὺς ἐπιβάλλειν;

1115

ΜΗΔΕΙΑ.

φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
καραδοκῶ τάκειθεν οἱ προβήσεται.

καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος

στείχοντ' ὀπαδῶν· πνεῦμα δ' ἡρεθισμένον

δείκνυσιν ὡς τι καινὸν ἀγγελεῖ κακόν.

1120

ΑΓΓΕΛΟΣ.

ω δεινὸν ἔργον παρανόμως εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μήτε ναῖαν
λιποῦσ' ἀπήνην μήτ' ὄχον πεδοστιβῆ.

ΜΗ▲ΕΙΑ.

τί δ' ἄξιόν μοι τῇσδε τυγχάνει φυγῆς;

ΑΓΓΕΛΟΣ.

ὅλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ' ὁ φύστας φαρμάκων τῶν σῶν ὥπο.

ΜΗ▲ΕΙΑ.

κάλλιστον εἴπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἥδη καὶ φίλοις ἐμοῖς ἔσει.

ΑΓΓΕΛΟΣ.

τί φῆς; φρονεῖς μὲν ὁρθὰ κοὺ μαίνει, γύναι,
ἥτις τυράννων ἐστίαν ἥκισμένην
χάίρεις κλύουσα κοὺ φοβεῖ τὰ τοιάδε;

ΜΗ▲ΕΙΑ.

ἔχω τι κάγῳ τοῖς γε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ἀλοντο· δὶς τόσον γὰρ ἀν
τέρψειας ἡμᾶς, εὶ τεθνᾶσι παγκάκως.

1135

ΑΓΓΕΛΟΣ.

ἐπεὶ τέκνων σῶν ἥλθε δίπτυχος γονὴ

ΑΙΓΕΥΣ.

τί χρῆμα δράσας; φράζε μοι σᾶφέστερον.^{λαβεῖν}

ΜΗΔΕΙΑ.

γυναικί^{νειδία} ἐφ' ἡμῶν δεσπότιν δόμων ἔχει.

ΑΙΓΕΥΣ.

ἢ που τετόλμηκ' ἔργον αἰσχύστον τόδε; 685

ΜΗΔΕΙΑ.

σάφ' ἵσθ'. ἄτιμοι δ' ἐσμὲκ οἱ πρὸ τοῦ φίλοι.

ΑΙΓΕΥΣ.

πότερον ἔρασθεὶς ἢ σὸν ἔχθαιρων λέχος;

ΜΗΔΕΙΑ.

μέγαν γ' ἔρωτα· πιστὸς οὐκ ἔφυ φίλοις.

ΑΙΓΕΥΣ.

ἵτω νυν, εἴπερ ὡς λέγεις ἐστὶν κακός.

ΜΗΔΕΙΑ.

ἀνδρῶν τυράννων κῆδος ἡράσθη λαβεῖν. 700

ΑΙΓΕΥΣ.

δίδωσκε δ' αὐτῷ τίς; πέραινέ μοι λόγον.

ΜΗΔΕΙΑ.

Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.

τένοντ' ἐς ὄρθὸν ὅμμασι σκοπουμένη.
 τοὺνθένδε μέντοι δεινὸν ἦν θέαμ' ἵδεῶν·
 χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῶν. 1170
 καὶ τις γεραιὰ προσπόλων δόξασά που
 ἡ Πανὸς ὄργας ἡ τινὸς θεῶν μολεῖν
 ἀνωλόλυξε, πρύν γ' ὄρῷ διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὅμμάτων δ' ἀπὸ
 κόρας στρέφουσαν, αἰμά τ' οὐκ ἐνὸν χροῖ· 1175
 εἴτ' ἀντίμολπον ἥκεν ὀλολυγῆς μέγαν
 κωκυτόν. εὐθὺς δ' ἡ μὲν εἰς πατρὸς δόμους
 ὄρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν
 φράσουσα νύμφης συμφοράς· ἄπασα δὲ
 στέγη πυκνοῖσιν ἔκτύπει δρομήμασιν. 1180
 ἢδη δ' ἀνέλκων κῶλον ἐκπλέθρου δρόμου
 ταχὺς βαδιστὴς τερμόνων ἀν ἥπτετο·
 ἡ δ' ἐξ ἀναύδου καὶ μύσαντος ὅμματος
 δεινὸν στενάξασ' ἡ τάλαιν' ἥγειρετο·
 διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο. 1185
 χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
 θαυμαστὸν ἵει νᾶμα παμφάγου πυρός·
 πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαιμονος.
 φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη, 1190
 σείουσα χαίτην κράτα τ' ἄλλοτ' ἄλλοσε,
 ρῦψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
 σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
 ἔσεισε, μᾶλλον δὶς τόσως τ' ἐλάμπετο.

ΑΙΓΕΥΣ.

πολλῶν ἔκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός είμι, πρῶτα μὲν θεῶν, 720
ἔπειτα παιδῶν ὃν ἐπαγγέλλει γονάς. μην μηλιανει
εἰς τοῦτο γὰρ δὴ φροῦδός είμι πᾶς ἐγώ.
οὗτω δ' ἔχει μοι ὁ σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαι σου προξενεῦν, δίκαιος ὃν.
[τοσόνδε μέντοι σοι προσῆμαίνω, γύναι. 725
ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἐάνπερ εἰς ἐμοὺς ἐλθης δόμους,
μενεῖς ἀσύλος κοῦ σε μὴ μεθῶ τινι.]
ἐκ τῆσδε δ' αὐτὴ γῆς ἀπάλλασσον πόδα.
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω. 730

ΜΗΔΕΙΑ.

ἴσται τάδ· ἀλλὰ πιστὶς εἰ γένοιτό μοι
τούτων, ἔχοιμ δὲ πάντα πρὸς σέθεν καλῶς.

ΑΙΓΕΥΣ.

μῶν οὐ πέποιθας; ή τί σοι τὸ δυσχερές;

ΜΗΔΕΙΑ.

πέποιθα· Πελίου δ' ἔχθρος ἔστι μοι δόμος
Κρέων τε. τούτοις δ', δρκίοισι μὲν ζυγεῖς, 735
ἄγουσιν οὐ μεθεῖ δὲ έκ γαίας ἐμέ·
λόγους δὲ συμβάσ καὶ θεῶν ἀνώμοτος,
φίλος γένοι δὲ κάπικηρυκεύματα
τάχ' δὲ πίθοι σε· τάμα μὲν γὰρ ἀσθενῆ,
τοῖς δ' ὅλβος ἔστι καὶ δόμος τυραννικός. 740

τὰ θυητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν,
οὐδὲ ἀν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν
δοκοῦντας εἶναι καὶ μεριμνητᾶς λόγων
τούτους μεγίστην ζημίαν ὀφλισκάνειν.
θυητῶν γὰρ οὐδείς ἐστιν εὐδαίμον ἀνήρ.
οὐδέπον δ' ἐπίρρηψέντος εὐτυχεστέρος
ἄλλου γένοιτ' ἀν ἄλλος, εὐδαίμων δ' ἀν οὐ. 1225

ΧΟΡΟΣ.

ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ Συνάπτειν ἐνδίκως Ἱάσονι.
ὡς τλήμον, ὡς σου συμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ητις εἰς Ἀιδου πύλας
οἰχεὶ γάμων ἐκάτι τῶν Ἱάσονος. 1235

ΜΗΔΕΙΑ.

φίλαι, δέδοκται τοῦργον ώς τάχιστά μοι
παιδας κτανούσῃ τῇσδ' ἀφόρμασθαι χθονὸς
καὶ μὴ σχολὴν ἄγουσταν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερί.
πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρή, 1240
ἡμεῖς κτενοῦμεν, οἵπερ ἔξεφύσαμεν.
ἄλλ' εἴ διόπλιζον, καρδία. τί μέλλομεν
τὰ δεινὰ κάναγκαῖα μὴ πράσσειν κακά;
ἄγ', ὡς τάλαινα χεὶρ ἐμῆ, λαβὲ ξίφος,
λάβ', ἐρπε πρὸς βαλβίδα λυτηρὰν βίου, 1245
καὶ μὴ κακισθῆς μηδὲ ἀναμνησθῆς τέκνων
ώς φιλταθ', ώς ἔτικτες. ἀλλά τήνδε γε
λαθοῦ βραχεῖστην ἡμέραν παιδῶν σέθειν,

κάπειτα θρῆνει· καὶ γὰρ εἰ κτενεῖς σφ' ὅμιλοις
φῦλοι τ' ἔφυσαν, δυστυχὴς δ' ἐγὼ γυνή. 1250

Ἐγώ—Γυνή.

ΧΟΡΟΣ.

'Ιὼ Γά τε καὶ παμφαῆς. στρ. α'.
ἀκτὶς Ἀέλιου, κατίδετ' ἴδετε τὰν
ὅλομέναν γυναικα, πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρι αὐτοκτόνον.
σᾶς γὰρ .. χρυσέας γονᾶς 1255
ἔβλαστεν, θεῶν δ' αἷμα .. πίτνειν
φόβοις ὑπ' ἀνέρων.

ἀλλά γιν, ὡ φάος διογενές, κάτειρ-
γε, κατάπαυσον, ἔξελ' οἴκων φονῶντ
ἀλαίνοντ', Ερινύων ὑπ' ἀλάστορον. 1260

μάταν μοχθὸς ἔρρει τέκνων, ἀντ. α'.
μάταν ἄρα γένος φίλιον ἔτεκες, ὡ Γυναικα
κυανεᾶν λιποῦσα Συμπληγάδων
πετρᾶν ἀξενωτάταν εἰσβολάν.
δειλαία, τί σοι φρενῶν βαρὺς 1265
χόλος προσπίτνει καὶ .. δυσμενὴς
φόνος ἀμειβέται;
χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ' ἐπὶ γαῖαν αὐτρόφονταις ξυνῷ
δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη. 1270

ΧΟΡΟΣ.

ἀκούεις βοὰν ἀκούεις τέκνων;
ἰὼ τλάμον, ὁ κακοτυχὲς γύναι.

στρ. β'.

1274

ΠΑΙΣ α'.

οἴμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

ιωπ

ΠΑΙΣ β'.

οὐκ οἶδ', ἀδελφὲ φίλτατ· ὀλλύμεσθα γάρ.

ΧΟΡΟΣ.

παρέλθω δόμους; ἀρηξαι φόνον
δοκεῖ μῶι τέκνοις.

1275

ΠΑΙΔΕΣ.

ναί, πρὸς θεῶν, ἀρηξατ· ἐν δέοντι γάρ.
ώς ἔγγὺς ἡδη γ' ἐσμὲν ἄρκυων ξίφους.

ΧΟΡΟΣ.

τάλαιν', ώς ἄρ' ἡσθα πέτρος ἢ σίδαρος, ἅτις
τέκνων δῆν ἔτεκες
ἄροτον ἀντόχειρι μοίρᾳ κτενεῖς.

1280

μίαν δὴ κλύω μίαν τῶν πάρος
γυναικ' ἐν φύλοις χέρα βαλεῖν τέκνοις,
Ἴνῳ μανεῖσαν ἐκ θεῶν, ὅθ' ἢ Διὸς
δάμαρ νιν ἐξέπεμψε δωμάτων ἄλη.
πίτνει δ' ἀ τάλαιν' ἐς ἄλμαν φόνω
τέκνων δυσσέβει,

ἀντ. β'.

1285

δψεσθ', ἐς ἄλλο σχῆμα^{τάξις} ἀποστάντες βίου.
 φεῦ φεῦ· τί προσδέρκεσθέ μ' ὅμμασιν, τέκνα; 1040
 τί προσγελάτε τὸν παινύστατον γέλων;
 αἰαῖ· τί δράσω; καρδία γὰρ οὔχεται,
 γυναικες, ὅμμα φαιδρὸν ὡς εἶδον τέκνων.
 οὐκ ἀν δυναίμην· χαιρέτω βουλεύματα
 τὰ πρόσθεν· αξω παιδας ἐκ γαίας ἔμούς. 1045

τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
 ληπούσταν^{τρέπεται} αὐτὴν δις τόσα κτάσθαι κακά;

οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.

καίτοι τί πάσχω; βούλομαι γέλωτ^{τίκην} ὁφλεύν
 ἔχθροὺς μεθεῖσά τοὺς ἔμοὺς ἀζημίδους; 1050
 τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,^{αγίες}
 τὸ καὶ προέσθαι μαλθακὸν λόγους φρενός.

χωρεῖτε παιδες εἰς δόμους· ὅτῳ δὲ μὴ
 θέμις παρεῖναι^{τοῖς} ἔμοισι θύμάσιν;
 αὐτῷ μελήσει^{τοι} χείρα δ' οὐ διαφθέρω. 1055

ἄ. ἄ.

μὴ δῆτα, θυμέ, μή ποτ'^{τριβήσῃ} ἔργαση τάδε·
 ἔσσον αὐτούς, ὃ τάλαν, φέσται τέκνων.
 ἐκεῖ μεθ' ήμῶν ζῶντες εὐφράνονσί σε.

μὰ τοὺς παρ'^{τριβήσῃ} Αἰδη^{τριβήσῃ} νέρτέρους ἀλάστορας,
 οὗτοι ποτ'^{τριβήσῃ} ἔσται τοῦθ' ὅπως ἔχθροὶς ἔγώ 1060
 παιδας^{τριβήσῃ} τοὺς ἔμοὺς καθυβρίσαι.

[πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,
 ἥμεις κτενοῦμεν οὕπερ ἐξεφύσαμεν.]

πάντως πέπρακται ταῦτα κούκι ἐκφεύξεται.
 καὶ δὴ πὶ κρατὶ στέφανος, ἐν πέπλοισί τε 1065
 νύμφη τύραννος ὄλλυται, σάφ' οἰδ' ἔγώ.

ἀλλ' εἴμι γάρ δὴ τλῆμονεστάτην ὁδόν,
καὶ τούσδε πέμψω τλῆμονεστέραν ἔτι,
παιδας προσειπεῖν βούλομαι. δότ', ὁ τέκνα,
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα. 1070
ὁ φιλτάτη χείρ, φιλτατον δέ μοι κάρα
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων.
εὑδαιμονότον, ἀλλ' ἔκει· τὰ δ' ἐνθάδε
πατήρ ἀφειλετ··· ὁ γλυκεῖα προσβολῇ,
ὁ μάλακὸς χρῶς πνεῦμά θ' ἥδιστον τέκνων. 1075
χωρεῖτε χωρεῖτ· οὐκέτ' εἴμι προσβλέπειν
οἵα πρὸς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οἵα τολμήσω κακά·
θυμός δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
δισπερμεγίστων αἰτίος κακῶν βροτοῖς. 1080

ΧΟΡΟΣ.

πολλάκις ἡδη διὰ λεπτότερων
μύθων ἐμολόν καὶ πρὸς ἄμιλλας
ἡλθον μείζους ἢ χρὴ χενεὰν
θῆλυν ἐρευνᾶν· ἀλλὰ γάρ ἔστι
μούσα καὶ ἡμῶν, ἢ πρόστομίλει
σοφίας ἐνεκεν· πάσαισι μὲν οὖ·
παύροι δὲ γένος — μίαν ἐν πολλαῖς
εῦροις ἀν ἵσως —
οὐκ ἀπόμονσον τὸ γυναικῶν.
καί φημι βροτῶν οἵτινές εἰσιν
πάμπαν ἅπειροι μηδ' ἐφύτευσαν
παιδας, προφέρειν εἰς ἐντυχίαν
τῶν γεινάμενων. 1090

οἱ μὲν ἄτεκνοι δύ άπειροσύνην
εἴθ' ήδυ βροτοῖς εἴτ' ἀνιαροῖς
παῖδες τελεθόουσ' οὐχὶ τυχόντες
πολλῷ μέχθων ἀπέχονται.
οἳσι δὲ τέκνων ἔστιν ἐν οἶκοις
γλυκερὸν βλαστήμῃ, ἐσορῶ μελέτη
κατάτρυχόμενους τὸν ἅπαντα χρόνον.
πρῶτον μὲν ὅπως θρέψωσι καλῶς,
βίοτὸν θ' ὅποθεν λείψουσι τέκνοις.
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλάντροις
εἴτ' ἐπὶ χρηστοῖς
μοχθόντις, τόδ' ἐστὶν ἀδηλον.

ἐν δὲ τὸ πάντων λοισθιον ἥδη
πᾶσιν κατέρῶ θυητοῖσι κακόν·
καὶ δὴ γὰρ ἄλις βίοτόν θ', εὑρον,
σῶμά τ' ἐς ἡβηη ἥλυθε τέκνων
χρηστοί τ' ἐγένενται· εἰ δὲ κυρησαι
δαίμων οὐτος, φροσύδος ἐς Ἀιδην
Θάνατος προφέρων σώματα τέκνων.
πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ' ἔτι λύπην ἀνιαροτάτην
παιῶν ἐνεκεν
θυητοῖσι θεοὺς ἐπιβάλλειν;

1095

110

1105

110

115

ΜΗ▲ΕΙΑ.

φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
καραδοκῶ τάκειθεν οἱ προβήσεται.
καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ̄ ὁπαδῶν· πνεύμα δὲ ἡρεθισμένο
δείκνυσσιν ὥσ τι καινὸν ἀγγελεῖ κακόν.

ΑΓΓΕΛΟΣ.

ω δεινὸν ἔργον παρανόμως εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μήτε ναῖν,
λιποῦσ' ἀπήνην μήτ' ὅχον πεδοστιβῆ.

ΜΗ▲ΕΙΑ.

τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;

ΑΓΓΕΛΟΣ.

ὅλωλεν ἡ τύραινος ἀρτίως κόρη
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο. 1125

ΜΗ▲ΕΙΑ.

κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἥδη καὶ φίλοις ἐμοῖς ἔσει.

ΑΓΓΕΛΟΣ.

πί φῆς; φρονεῖς μὲν ὁρθὰ κοὺ μαίνει, γύναι,
ἥτις τυράννων ἐστίαν ἥκισμένην
χαίρεις κλύουσα κοὺ φοβεῖ τὰ τοιάδε; 1130

ΜΗ▲ΕΙΑ.

ἔχω τι κάγὼ τοῦς γε σοῦς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ἀλοντο· δὶς τόσον γὰρ ἀν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως. 1135

ΑΓΓΕΛΟΣ.

ἐπεὶ τέκνων σῶν ἥλθε δίπτυχος γονὴ

σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
 ἥσθημεν οἵπερ σοῦ ἐκάμνομεν κακοῖς
 δμῶες· δὶ' οἴκων δ' εὐθὺς ἦν πολὺς λόγος
 σὲ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρύν. 1140

κυνεῖ δ' ὁ μέν τις χεῖρ, ὁ δὲ ξανθὸν κάρα
 παιδῶν· ἔγὼ δὲ καντὸς ἡδονῆς ὑπὸ^τ
 στέγας γυναικῶν σὺν τέκνοις ἄρεβ' ἐσπόμηται.
 δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,
 πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα, 1145

πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἱάσονα·
 ἐπειτα μέντοι προυκαλύψατ' ὅμματα,
 λευκήν τ' ἀπέστρεψ' ἔμπαλι παρηίδα,
 παιδῶν μυσταχθεῖσ' εἰσόδους· πόσις δὲ σὸς
 ὀργὰς ἀφῆρει καὶ χόλον νεάνιδος 1150

λέγων τάδ· οὐ μὴ δυσμενής ἔστι φίλοις,
 παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
 φίλους νομίζουντ' οὕσπερ ἀν πόσις σέθεν,
 δέξει δὲ δῶρα καὶ παραιτήσει πατρὸς
 φυγὰς ἀφέναι παισὶ τοῖσδε ἐμὴν χάριν; 1155

ἡ δ' ὡς ἐσεῦδε κόσμον, οὐκ ἡμέσχετο,
 ἀλλ' ἦνεστ' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
 μακρὰν ἀπεῖναι πατέρα καὶ παιδας σέθεν,
 λαβοῦντα πέπλους ποικίλους ἡμπίσχετο,
 χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις 1160

λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
 ἄψυχον εἴκὼ προσγελῶσα σώματος.

κἀπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
 στέγας, ἀβρὸν βαίνουσα παλλεύκω ποδί,
 δῶροις ὑπερχαίρουσα, πολλὰ πολλάκις 1165

τένοντ' ἐς ὄρθον ὅμμασι σκοπουμένη.
 τούνθένδε μέντοι δεινὸν ἦν θέαμ' ἵδειν·
 χροιὰν γάρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1170
 καί τις γεραιὰ προσπόλων δόξασά που
 ἦ Πανὸς ὄργας ἡ τινὸς θεῶν μολεῖν
 ἀνωλόλυξε, πρύν γ' ὄρφῃ διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὁμμάτων δ' ἀπὸ
 κόρας στρέφουσαν, αἷμά τ' οὐκ ἐνὸν χροῖ· 1175
 εἴτ' ἀντίμολπον ἥκεν δολολυγῆς μέγαν
 κωκυτόν. εὐθὺς δ' ἡ μὲν εἰς πατρὸς δόμους
 ὕρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν
 φράσουσα νύμφης συμφοράς· ἀπασα δὲ
 στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν. 1180
 ἥδη δ' ἀνέλκων κῶλον ἐκπλέθρου δρόμουν
 ταχὺς βαδιστής τερμόνων ἀν ἥπτετο·
 ἡ δ' ἐξ ἀναύδον καὶ μύσαντος ὅμματος
 δεινὸν στενάξασ' ἡ τάλαιν' ἥγείρετο·
 διπλοῦν γάρ αὐτῇ πῆμ' ἐπεστρατεύετο. 1185
 χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
 θαυμαστὸν ἴει νᾶμα παμφάγου πυρός·
 πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαιμονος.
 φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη, 1190
 σείουσα χαίτην κράτα τ' ἄλλοτ' ἄλλοσε,
 ρῦψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
 σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
 ἔσεισε, μᾶλλον δὶς τόσως τ' ἐλάμπετο.

παῖδας φέροντας. ἀλλ᾽ οστὸν τάχος χρεῶν
 κόσμου κομίζειν δεῦρο πρόσπολῶν τινά. 950
 εὐδαιμονήσει δ' οὐχ ἐν ἀλλᾶ μυρίᾳ,
 ἄνδρος τὸ ἀρίστου σοῦ τυχοῦντος ὁ μευνέτου
 κεκτημένη τε κόσμον ὃν ποθ' Ἡλιος
 πατρὸς πατὴρ δίδωσιν ἐκγονοισὶν οἰς. 955
 λαζυσθε φερνας τάσδε, παῖδες, εἰς χέρας
 καὶ τῇ τυράννῳ μακάρια νύμφῃ δότε
 φέροντες· οὗταὶ δῶρα μεμπτα δέξεται.

ΙΑΣΩΝ.

τί δ', ὁ ματαία, τῶνδε σὰς κενοῖς χέρας;
 δοκεῖς σπανίζειν δῶμα βασίλειον πέπλων, 960
 δοκεῖς δὲ χρυσοῦν; σῳζε, μὴ δίδου τάδε.
 εἴπερ γὰρ ἡμᾶς ἀξιοὶ λόγου τωὸς
 γυνή, προθῆσει χρημάτων, σάφ' οἶδ' ἔγώ.

ΜΗΔΕΙΑ.

μῆλοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος· ἐστὶ^ν
 χρυσὸς δὲ κρείστων μυρίων λόγων βροτοῖς. 965
 κείνης ὁ δαιμῶν, κείνα νῦν αὖξει θεός,
 νέα, τυραννεῖ· τῶν δ' ἐμῶν παιδῶν φυγαί
 ψυχῆς ἀν ἀλλαξάδειμεθ', οὐ χρυσοῦ μόνον.
 ἀλλ', ὁ τέκν', εἰσελθόντε πλουσίους δόμους
 πατρὸς ἥνεαν γυναικα, δεσπότιν δ' ἐμήν, 970
 ἵκετεύετ', ἔξαιτεῖσθε μὴ φεύγειν χθόνα,
 κόσμου διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
 εἰς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
 οὐθ' ὡς τάχιστα· μητρὶ δ' ὅντερα τυχεῖν
 εὐάγγελοι γένοισθε πράξαντες καλῶς. 975

τὰ θυητὰ δ' οὐ νῦ πρῶτον ἡγοῦμαι σκιάν,
οὐδ' ἀν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν 1225
δοκοῦντας εἶναι καὶ μεριμνητᾶς λόγων
τούτους μεγίστην ζῆμιαν ὄφλισκανειν.
θυητῶν γὰρ οὐδεὶς ἐστιν εὐδαίμων ἀνήρ.
οὐδέ τούτου δὲ ἐπιρρεύεντος εὐτυχεστερος
ἄλλου γένοιτ' ἀν ἄλλος, εὐδαίμων δὲ ἀν οὐ. 1230

ΧΟΡΟΣ.

εοιχ^ό δ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάπτειν ἐνδίκως Ιάσονι.
ὡς τὴν μονήν, ὡς σου συμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ητις εἰς Ἀιδουν πύλας
οἰχει γάμων ἑκάτι τῶν Ιάσονος. 1235

ΜΗΔΕΙΑ.

φίλαι, δέδοκται τοῦργον ὡς τάχιστά μοι
παῖδας κτανούσῃ τῇσδ' ἀφόρμασθαι χθονὸς
καὶ μὴ σχολὴν ἄγουσταν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερί.
πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρή, 1240
ἡμεῖς κτενοῦμεν, οἵπερ ἔξεφύσαμεν.
ἄλλ' εἰς ὄπλίζουν, καρδία. τί μέλλομεν
τὰ δεινὰ κάναγκαῖα μὴ πράσσειν κακά;
ἄγ', ὡς τάλαινα χειρὶ ἐμῆ, λαβὲ ξίφος,
λάβ', ἔρπε πρὸς βαλβίδα λυτηρὰν βίου, 1245
καὶ μὴ κακισθῆς μηδὲ ἀναμνησθῆς τέκνων
ἀς φίλταθ', ὡς ἔτικτες. ἀλλά τήνδε γε
λαθοῦ βραχεῖσαν ἡμέραν παίδων σέθειν,

κάπειτα θρηνει· καὶ γὰρ εἰ κτενεῖς σφ' ὅμιλοις
φίλοι τ' ἔφυσαν, δυστυχῆς δ' ἐγὼ γυνή.

1250

Εὖντος πεισμα.

ΧΟΡΟΣ.

'Ιὼ Γᾶ τε καὶ παρφανῆς

στρ. α'.

ακτὶς Ἀέλιου, κατίδετ' ἵδετε τὰν

δόλομέναν γυναικα, πρὸν φοινίαν

τέκνοις προσβαλεῖν χέρι αὐτοκτόνον·

σᾶς γὰρ .. χρυσέας γοῦνας

1255

ἔβλαστεν, θεῶν δ' αἷμα .. πίτνειν

φόβοις ὑπ' ἀνέρων.

ἀλλά γινε, ὃ φάος διογενές, κάτειρ-

γε, κατάπαυσον, ἔξελ' οἴκων φονῶντ

ἀλαίνοντ, Ἐρινύων ὑπ' ἀλάστορον.

1260

μάταν μοχθος ἔρρει τέκνων,

ἀντ. α'.

μάταν ἄρα γένος φίλιον ἔτεκες, ὃ θεω.

κυανεάν λιποῦσα Συμπληγάδων

πετρᾶν ἀξενωτάταν εἰσβολάν.

δειλαία, τέ. σοι φρενῶν βαρὺς

1265

χόλος προσπίτνει καὶ .. δυσμενῆς

φόνος ἀμειβέται;

χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-

σματ' ἐπὶ γαῖαν αὐτῷ φόνταις ξυνῳ-

δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.

1270

ΠΑΙΔΕΣ.

H. 43

ΧΟΡΟΣ.

ἀκούεις βοὰν ἀκούεις τέκνων;
ὶὼ τλάμον, ὁ κακοτυχὲς γύναι.

στρ. β'.

1274

ΠΑΙΣ α'.

οἴμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας; 1271

ΠΑΙΣ β'.

οὐκ οἶδ', ἀδελφὲ φίλτατ· ὀλλύμεσθα γάρ.

ΧΟΡΟΣ.

παρέλθω δόμους; ἀρηξαι φόνον
δοκεῖ μοὶ τέκνοις.

1275

ΠΑΙΔΕΣ.

ναι, πρὸς θεῶν, αρηξατ· ἐν δέοντι γάρ·
ώς ἔγγὺς ἥδη γ' ἐσμὲν ἀρκυων ξίφους.

ΧΟΡΟΣ.

τάλαιν', ὡς ἄρ' ἥσθα πέτρος ἡ σίδαρος, ἀτις
τέκνων διν ἔτεκες 1280
ἄροτρον ἀντόχειρι μοίρᾳ κτενεῖς:

ἀντ. β'.

μίαν δὴ κλύω μίαν τῶν πάρος
γυναικ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
Ίνῳ μανεῖσαν ἐκ θεῶν, ὅθ' ἡ Διὸς
δᾶμαρ νιν ἔξεπεμψέ δωμάτων ἀληγ· 1285
πίτνει δ' ἀ τάλαιν' ἐς ἀλμαν φόνῳ
τέκνων δυσσεβεῖ,

ἀκτῆς ὑπέρτείναστα ποντίας φόδα,
δυοῦν τε παίδων συνθανοῦντ' ἀπόλλυται.
τί δῆτ' οὖν γένοιτ' ἀν̄ ἔτι δεινόν; ὡ γυναικῶν
λέχος πολυπόνου, 1291
ὅσα βροτοῖς ἔρεσάς ἡδη κακά.

ΙΑΣΩΝ.

Γυναικες, αἱ τῆσδ' ἐγγὺς ἔστατε στέγης,
ἄρ' ἐν δόμοισιν ἡ τὰ δείν' εἰργασμένη
Μῆδεια τοῖσδ' ἔτ', η μεθεστηκεν φυγῇ; 1295
δει γάρ νιν ἥτοι γῆς σφε κρυφθῆναι κατώ,
η πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,
εὶ μὴ τυράννων δάμασιν δῶσει δίκην.
πέποιθ' ἀποκτείναστα κειράνους χθονὸς
ἀθώος αὐτὴ τῶνδε φεύξεσθαι δόμων; 1300
ἄλλος οὐ γάρ αὐτῆς φροντίδ' ὡς τέκνων ἔχω.
κείνην μὲν οὖς ἔδραστεν ἔρξούσιν κακῶς,
ἔμῶν δὲ παιδῶν ἥλθον ἐκσῳδαῖ βίον,
μή μοί τι δράσωστοι οἱ πρόστηκούτες γένει,
μητρῶν ἐκπράσσοκτες ἀνδσιὸν φόνον. 1305

ΧΟΡΟΣ.

ω τλῆμον, οὐκ οἰσθ' οἱ κακῶν ἐλήλυθας,
Ιᾶσον· οὐ γάρ τούσδ' ἀν̄ ἐφθέγξω λόγους.

ΙΑΣΩΝ.

τί δ' ἔστιν; η που καμ̄ ἀποκτεῖναι θέλει;

ΧΟΡΟΣ.

παιδες τεθνᾶσι χειρὶ μητρώᾳ σέθεν.

ΙΑΣΩΝ.

οἵμοι τί λέξεις; ὡς μ' ἀπώλεσας, γύναι. 1310

ΧΟΡΟΣ.

ώς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.

ΙΑΣΩΝ.

ποῦ γάρ νιν ἔκτειν, ἐντος ή ἔωθεν δόμων;

ΧΟΡΟΣ.

πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.

ΙΑΣΩΝ.

χάλατε κλῆδας ώς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἀρρόσις, ώς ἵδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τύσωμαι φόνῳ. 1315

ΜΗΔΕΙΑ.

τί τάσδε κινεῖς κάναμοχλεύεις πύλας,
νεκροὺς ἔρευνῶν κάμε τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψαύστεις ποτέ. 1320
τοιόνδ' ὅχῆμα πατρὸς Ἡλιος πατὴρ
δίδωσιν ημῖν, ἔρυμα πολεμίας χερός.

ΙΑΣΩΝ.

ὦ μῖσος, ὦ μέγιστον ἔχθιστη γύναι
θεοῦς τε κάμοι παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοισι σοῦσιν ἐμβαλεῖν ξίφος 1325

οἱ μὲν ἄτεκνοι δὶ' ἀπειροσύνην
 εἴθ' ἡδὺ βροτοῖς εἰτ' ἀνιαρονί^{μετέβεντες}
 παῖδες τελέθουσ' οὐχὶ τυχόντες
 πολλῷ μᾶχθων ἀπέχονται.^{αναγνωστικά} 1085

οἳσι δὲ τέκνων ἔστιν ἐν οἴκοις
 γλυκερὸν βλαστήμ, ἐσορῶ μελέτη
 κατατρυχόμενους τὸν ἄπαντα χρόνον.^{τελετῆς} 1100
 πρώτον μὲν ὅπως θρέψωσι καλῶς,
 βίοτον θ' ὅπόθεν λείψουσι τέκνοις.
 ἔτι δ' ἐκ τούτων εἰτ' ἐπὶ φλαύροις
 εἰτ' ἐπὶ χρηστοῖς
 μοχθοῦσι, τόδ' ἐστὶν ἀδηλον.^{ποτέλαιον}

ἐν δὲ τὸ πάντων λοισθιον ἥδη
 πᾶσιν κατερώ θυητοῖσι κακόν.
 καὶ δὴ γὰρ ἀλις βίοτόν θ', εὑρον,
 σῶμά τ' ἐσ ηβητη ἥλυθε τέκνων
 χρηστοί τ' ἐγένοντ^{αντικαταστατούσι}, εἰ δὲ κυρησαι
 δαίμων οῦντος, φρονδος ἐσ Αἰδην^{τελετῆς} 1110
 Θάνατος προφέρων σώματα τέκνων.
 πῶς οὖν ιλύει πρὸς τοὺς ἄλλοις
 τήνδ' ἔτι λύπην ἀνιαροτάτην
 παίδων ἔνεκεν
 θυητοῖσι θεοὺς ἐπιβάλλειν;^{τελετῆς} 1115

ΜΗΔΕΙΑ.

φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
 καραδοκῶ τάκεῖθεν οἱ προβήσεται.
 καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
 στείχοντ' ὁπαδῶν πνεῦμα δ' ἡρεθισμένον
 δείκνυσιν ὡς τι καινὸν ἀγγελεῖ κακόν.^{τελετῆς} 1120

οἵ εξ ἐμοῦ πέπονθας οὐά τ' είργασω.
 σὺ δ' ρύκ ἔμελλες τῷ ἀτιμάσας λέχη
^{μισσαν} τέρπνοις διαξειν^{τρόπον} βιοτον ἐγγελών ἐμοί,
 οὐδ' ἡ τύραννος οὐδὲ σοὶ προσθεις γάμους
 Κρέωντ^{τρόπον} ἀτιμον τῆσδε μὲν κβαλεῖν χθονός.
 πρὸς τάυτα καὶ λέαιναις εἰς βούλει, κάλει,
 καὶ Σκύλλαν η^{τρόπον} Τυρσηνὸν ὠκησεν πέδον.
 τῆς σῆς γὰρ ὡς χρή καρδίας ἀνθηψάμην.

1355

1360

ΙΑΣΩΝ.

καντή γε λυπεῖ καὶ κακῶν^{τρόπον} κοινωνὸς εἰς.

ΜΗΔΕΙΑ.

σάφ' ἵσθι· λιει δ' ἄλγος, ήν σὺ μὴ γγελᾶς.

ΙΑΣΩΝ.

ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

ΜΗΔΕΙΑ.

ὦ παῦδες, ὡς ὥλεσθε πατρώφ^{τρόπον} νόσσῳ.

ΙΑΣΩΝ.

οὗτοι νυν ἡμὴ δεξιά σφ' ἀπώλεσεν.

1365

ΜΗΔΕΙΑ.

ἄλλ' ὑβρις οἵ τε σοὶ νεοδμῆτες γάμοι.

ΙΑΣΩΝ.

λέχους σφέ γ' ηξίωσας οὖνεκα κτανεῖν;

ΜΗΔΕΙΑ.

σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;

ΙΑΣΩΝ.

ἥτις γε σῶφρων· σοὶ δὲ πάντ' ἔστιν κακά.

ΜΗΔΕΙΑ.

οἴδ' οὐκέτ' εἰσί· τοῦτο γάρ σε δήξεται. 1370

ΙΑΣΩΝ.

οἴδ' εἰσὶν ὡμοὶ, σῳ κάρῃ μιάστορες.

ΜΗΔΕΙΑ.

ἴσασιν ὅστις ἥρξε πημονῆς θεού.

ΙΑΣΩΝ.

ἴσασι δῆτα σήν γ' ἀπόπτυστον φρένα.

ΜΗΔΕΙΑ.

στύγει· πικρὰν δὲ βάξιν ἔχθαίρω σέθεν.

ΙΑΣΩΝ.

καὶ μὴν ἐγὼ σήν· ράδιοι δ' ἀπαλλαγαί. 1375

ΜΗΔΕΙΑ.

πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.

ΙΑΣΩΝ.

Θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.

τένοντ' ἐς ὄρθὸν ὅμμασι σκοπουμένη.
 τοὺνθένδε μέντοι δεινὸν ἦν θέαμ' ἵδεν·
 χροιὰν γάρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1170
 καὶ τις γεραιὰ προσπόλων δόξασά που
 ἡ Πανὸς ὄργας ἡ τινὸς θεῶν μολεῖν
 ἀνωλόλυξε, πρίν γ' ὄρφι διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὅμμάτων δ' ἀπὸ
 κόρας στρέφουσαν, αἷμά τ' οὐκ ἐνὸν χροῖ· 1175
 εἴτ' ἀντίμολπον ἥκεν ὀλολυγῆς μέγαν
 κωκυτόν. εὐθὺς δ' ἡ μὲν εἰς πατρὸς δόμους
 ὕρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν
 φράσουσα νύμφης συμφοράς· ἀπασα δὲ
 στέγη πυκνοῖσιν ἔκτυπει δρομήμασιν. 1180
 ἥδη δ' ἀνέλκων κῶλον ἐκπλέθρου δρόμου
 ταχὺς βαδιστής τερμόνων ἀν ἥπτετο·
 ἡ δ' ἐξ ἀναύδον καὶ μύσαντος ὅμματος
 δεινὸν στενάξασ' ἡ τάλαιν' ἥγειρετο·
 διπλῷν γάρ αὐτῇ πῆμ' ἐπεστρατεύετο. 1185
 χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
 θαυμαστὸν ἴει νᾶμα παμφάγου πυρός·
 πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαιμονος.
 φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη,
 σείουσα χαίτην κράτα τ' ἄλλοτ' ἄλλοσε,
 ρῆψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
 σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
 ἔσεισε, μᾶλλον δὶς τόσως τ' ἐλάμπετο.

ΜΗΔΕΙΑ.

οῦπω θρηνεῖς. μένει καὶ γῆρας. αὐτοῦ δὲ

ΙΑΣΩΝ.

ὦ τέκνα φιλτατα.

ΜΗΔΕΙΑ.

μητρί γε, σοὶ δ' οὐ.

ΙΑΣΩΝ.

καπεῖτ, ἔκανες;

ΜΗΔΕΙΑ.

σέ γε πημαίνουσ'.
1400

ΙΑΣΩΝ.

ῶμοι, φιλίου χρῆσω στόματος
παίδων ὁ τάλας προσπτυξασθαι.

ΜΗΔΕΙΑ.

νῦν σφε προσαυδᾶς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος.

ΙΑΣΩΝ.

δόσ μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.

ΜΗΔΕΙΑ.

οὐκ ἔστι μάτην ἔπος ἔριπται.

ΙΑΣΩΝ.

Ζεῦ, τάδ' ἀκούεις ὡς ἀπελαυνόμεθ;
 οἵα τε πάσχομεν ἐκ τῆς μυσταρᾶς
 καὶ παιδοφόνου τῆσδε λεαίνης;
 ἀλλ' ὅποσσον γοῦν πάρα καὶ δύναμαι
 τάδε καὶ θρηνῶ κάπιθεοῖς,
 μαρτυρόμενος δαίμονας ὡς μοι
 τέκν' ἀποκτείνασθαι ποκώλυεις
 φαυστά τε χεροῦν θάψαι τε νεκρούς,
 οὐδημήποτ' ἐγὼ φύσας ὄφελον
 πρὸς σοῦ φθιμένους ἐπιδέσθαι.

1405

1410

ΧΟΡΟΣ.

πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,
 πολλὰ δ' ἀέλπτως κραίνουσι θεοί.
 καὶ τὰ δοκηθεντά οὐκ ἔτελεσθη,
 τῶν δ' ἀδοκητῶν πόρον εὑρε θεός.
 τοιόνδ' ἀπεβη τόδε πρᾶγμα.

1415

κάπειτα θρηνεῖ· καὶ γὰρ εἰ κτενεῖς σφ' ὅμῶς
φίλοι τ' ἔφυσαν, δυστυχὴς δ' ἐγὼ γυνή.

1250

Έγι - Μελέα -

ΧΟΡΟΣ.

Ίδω Γά τε καὶ παμφαῆς ^{αλληλεία} στρ. α'.

ἀκτὶς Λεέλιου, κατίδετ' ἴδετε τὰν
ὅλομέναν γυναικα, πρὶν φοινίαν ^{λεύκη},
τέκνους προσβαλεῖν χέρ ^{αὐτοκτόνον}.

σᾶς γὰρ .. χρυσέας γονᾶς ^{λεύκη} 1255
ἔβλαστεν, θεῶν δ' αἷμα .. πίτνειν
φόβος ὑπ' ἀνέρων.

ἀλλά γένει, ὃ φάος διογενές, κάτειρ-
γε, κατάπαυσον, ἔξει ^{λεύκη} ρίκων φονῶντ
ἀλαῖνοντ', Ερινύων ὑπ' ἀλάστορον.

1260

μάταν μοχθὸς ἔρρει τέκνων, ^{λεύκη} αντ. α'.
μάταν ἄρα γένος φίλιου ἔτεκες, ὃ ^{λεύκη}
κυανεᾶν λιποῦσα Συμπληγάδων
πετράν ^{λεύκη} ἀξενωτάταν εἰσβολάν.

δειλαία, τί σοι φρενῶν βαρὺς ^{λεύκη} 1265
χόλος προσπίτνει καὶ .. δυσμενὴς
φόνος ἀμείβεται;

χαλεπὰ γὰρ βροτοῖς ὁμογένῃ μιά-^{λεύκη}
σματ' ἐπὶ γαῖαν αὐτῷ φόνταις ^{λεύκη} ξυνῷ ^{λεύκη}
δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.

1270

ΠΑΙΔΕΣ.

Η. 98 -

ΧΟΡΟΣ.

ἀκούεις βοὰν ἀκούεις τέκνων;
ἢ τλάμον, ὡς κακοτυχὲς γύναι.

στρ. β'.

1274

ΠΑΙΣ α'.

οἴμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

1271

ΠΑΙΣ β'.

οὐκ οἶδ', ἀδελφὲ φίλτατ· ὀλλύμεσθα γάρ.

ΧΟΡΟΣ.

παρέλθω δόμους; ἀρηξαὶ φόνον
δοκεῖ μοι τέκνοις.

1275

ΠΑΙΔΕΣ.

ναι, πρὸς θεῶν, ^{οὐαί} ἀρηξατ· ἐν δέοντι γάρ.
ώς ἐγγὺς ἥδη γ' ἐσμὲν ἀρκυῶν ξίφους.

ΧΟΡΟΣ.

τάλαιν', ὡς ἄρ' ^{τηνταὶ} ἥσθα πέτρος ἢ σίδαρος, ἄτις
τέκνων ὅν ἔτεκες
ἄροτον ^{τηνταὶ} ^{τηλαὶ} ἀντόχειρι μοίρᾳ κτενεῖς.

1280

μίαν δὴ κλύω μίαν τῶν πάρος
γυναικ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
Ἴνῳ μανεῖσαν ἐκ θεῶν, οὐδὲς ἡ Διὸς
δάμαρ νιν ἐξέπεμψε δωμάτων ἄλη.
πίτνει δ' ἡ τάλαιν' ἐς ἀλμαν. φόνω
τέκνων δυσσεβεῖ,

άντ. β'.

1285

ἀκτῆς ὑπέρτείνασα ποντίας πόδα,
δυοῦν τε παιδοιν συνθανοῦσ' ἀπόλλυται. /
τί δῆτ' οὖν γένοιτ' ἀν ἔτι δεινόν; ὡ γυναικῶν
λέχος πόλυπόνον,
δσα βροτοῖς ἔρεξας ἥδη κάκα.

1291

ΙΑΣΩΝ.

Γυναικες, αἱ τῆσδ' ἐγγὺς ἔστατε στέγης,
ἄρ ἐν δόμοισιν ἡ τὰ δεύν εἰργασμένη
Μήδεια τοῖσδ' ἔτ, ἡ μεδεστήκεν φυγῇ;
δει γάρ νιν ἥτοι γῆς σφε κρυφθῆναι κάτω,
ἡ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,
εἴ μη τυράννων δώμασιν δώσει δίκην.
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθώος αὐτὴ τῶνδε φεύξεσθαι δόμων; 1300
ἄλλ' οὐ γάρ αὐτῆς φροντίδ' ὁδοτέκνων ἔχω.
κείνην μὲν οὖς ἔδρασεν ἔρξούσιν κακῶς,
ἐμῶν δὲ παιδῶν ἥλθον ἐκσωτᾶι βίον,
μή μοί τι δράσωσ' οἱ πρόσήκοντες γένει, 1305
μητρῷον ἐκπράσσοιτες ἀνδσιόν φόνον.

1295

1300

1305

ΧΟΡΟΣ.

ῳ τλῆμον, οὐκ οἰσθ' οἱ κακῶν ἐλήλυθας,
Ἴασον· οὐ γάρ τούσδ' ἀν ἐφθέγξω λόγους.

ΙΑΣΩΝ.

τί δ' ἔστιν; ἡ που κάμ' ἀποκτεῖναι θέλει;

ΧΟΡΟΣ.

παῖδες τεθνᾶσι χειρὶ μητρῷᾳ σέθεν.

ΙΑΣΩΝ.

οἵμοι τί λέξεις; ὡς μ' ἀπώλεσας, γύναι. 1310

ΧΟΡΟΣ.

ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.

ΙΑΣΩΝ.

ποῦ γάρ νιν ἔκτειν, ἐντὸς ή ἔχωθεν δόμων;

ΧΟΡΟΣ.

πύλας ἀνόιξας σῶν τέκνων ὄψει φόνον.

ΙΑΣΩΝ.

χάλάτε κληρδας ὡς τάχιστα, πρόσπολοι,
ἔκλυεθ' ἀρμούς, ὡς ἵδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τύσσωμαι φόνῳ. 1315

ΜΗΔΕΙΑ.

τί τάσδε κινεῖς κάναμοχλεύεις πύλας,
νεκροὺς ἔρευνῶν κάμε τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψᾶνσεις ποτέ.
τοιόνδ' ὅχῆμα πατρὸς Ἡλιος πατὴρ
δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός. 1320

ΙΑΣΩΝ.

ὦ μῖσος, ὦ μέγιστον ἔχθιστη γύναι
θεοῦς τε κάμοι παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοισι σοῦσιν ἐμβαλεῖν ξίφος 1325

ἔτλης τεκοῦσα κάμ' ἄπαιδ' ἀπώλεστας·
καὶ ταῦτα δράσασ' οὐλιόν τε προσβλέπεις
καὶ γαῖαν, ἔργον τλάσα δυσσεβέστατον.
ὅλοι· ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν
ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς

1330

"Ελλην' ἐσ οἴκον ἥγομην, κακὸν μέγα,
πατρός τε καὶ γῆς προδότιν ἢ σ' ἐθρέψατο·
τῶν σῶν ἀλαστόρ' εἰς ἐμού ἐσκηψαν θεοί·
κτανοῦσα γὰρ δὴ σὸν καστιν παρεστιού,
τὸ καλλίπρῳρον εἰσέβης Ἀργούς σκάφος.

1335

ἡρξώ μὲν ἐκ τοιῶνδε, νῦμφευθείσα δὲ
παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
εὐνῆς ἔκατι καὶ λέχους σφ' ἀπώλεστας.
οὐκ ἔστιν ἡτις τοῦτ' ἀν 'Ελληνὶς γυνὴ
ἔτλη ποθ', ὅν γε πρόσθεν ἡξίουν ἐγὼ
γῆμαί σε, κῆδος ἐχθρὸν ὄλεθριον τ' ἐμοί,
λειτίναν, οὐ γυναικα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν αὔριωτέραν φύσιν.

1340

ἀλλ' οὐ γὰρ ἀν σε μυρίοις ὀνείδεσι
δάκοιμι· τοιόδ' ἐμπέφυκέ σοι θράσος·
ἔρρ, αἰσχρόποιε καὶ τέκνων μιαύφονε.
ἐμοὶ δὲ τὸν ἐμὸν δάιμον' αἰάζειν πάρα,
ὅς οὗτε λέκτρων νεογάμων ὀνήσομαι,
οὐ παιδας οὖς ἔφυσα, κάξεθρεψάμην,
ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεστα.

1345

1350

ΜΗΔΕΙΑ.

μακρὰν ἀν ἔξετείνα τοισδ' ἐναντίον
λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἡπίστατο

οἵ ἔξ ἐμοῦ πέπονθας οὐά τ' εἰργασω·
 σὺ δ' ρύκ ἔμελλες τῷ μὲν ἀτιμάσας λέχη
 τερπνοῖς διαξεῖς βιωτὸν ἐγγελωθὲν ἐμοί,
 οὐδ' ἡ τύραννος οὐδὲ σοὶ προσθεις γάμους
 Κρέων ἀτιμον τῆσδε μὲν κβαλεῖν χθονός.
 πρὸς τάντα καὶ λέαινακ εἰς βούλει, κάλει,
 καὶ Σκύλλαν ἡ Τυρσηνὸν ὠκησεν πέδον.
 τῆς σῆς γάρ ὡς χρὴ καρδίας ἀνθηψάμην.

1355

1360

ΙΑΣΩΝ.

καντή γε λυπεῖ καὶ κακῶν κοινωνὸς εἰς.

ΜΗΔΕΙΑ.

σάφ' ἵσθι· λινεὶ δ' ἄλγος, ἦν σὺ μὴ γγελᾶς.

ΙΑΣΩΝ.

ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

ΜΗΔΕΙΑ.

ὦ παῦδες, ὡς ὥλεσθε πατρώῳ νόσῳ.

ΙΑΣΩΝ.

οὗτοι νυν ἡμὴ δεξιά σφ' ἀπώλεσεν.

1365

ΜΗΔΕΙΑ.

ἄλλ' ὑβρις οὐ τε σοὶ νεοδμῆτες γάμοι.

ΙΑΣΩΝ.

λέχους σφέ γ' ἡξιώσας οὕνεκα κτανεῖν;

ΜΗΔΕΙΑ.

σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖ;

ΙΑΣΩΝ.

ἥτις γε σωφρῶν· σοὶ δὲ πάντ' ἔστιν κακά.

ΜΗΔΕΙΑ.

οἵδ' οὐκέτ' εἰσί· τοῦτο γάρ σε δήξεται.

ΙΑΣΩΝ.

οἵδ' εἰσὶν, ὡμοὶ, σῷ κάρᾳ μιάστορες.

ΜΗΔΕΙΑ.

ἴσασιν ὁστις ἥρξε πῆμοιῆς θεοί.

ΙΑΣΩΝ.

ἴσασι δῆτα σήν γ' απόπτυστον φρένα.

ΜΗΔΕΙΑ.

στύγει· πικρὰν δὲ βάξιν ἔχθαιρω σέθεν.

ΙΑΣΩΝ.

καὶ μὴν ἐγὼ σήν· ράδιοι δ' ἀπαλλαγαί.

ΜΗΔΕΙΑ.

πῶς οὖν; τί δράσω; κάρτα γὰρ κάγω.

ΙΑΣΩΝ.

Θάψαι νεκρούς μοι τούσδε καὶ κλαυσα-

ΜΗΔΕΙΑ.

οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἔγώ θάψω χερί,
φέρουστ' ἐστὶν Ἡρας τέμενος Ἀκράιας θεοῦ,
ώς μή τις αὐτοὺς πολεμίων καθυβρίσῃ.
τύμβους ἀγασπῶν γῇ δὲ τῇδε Σισύφου
σεμνὴν ἔορτην καὶ τέλη προσάφομεν
τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβόυς φόνου.
αὐτὴ δὲ γαῖαν εἴμι τὴν Ἐρεχθέως,
Αἰγαῖον οἰκήσσοντα τῷ Πανδίονος.
σὺ δ', ὡσπερ εἰκός, κατθανεῖ κακός κακῶς,
Ἄργοις κάρα σὸν λειψανῷ πεπληγμένος,
πικρᾶς τέλευτὰς τῶν ἐμῶν γάμων ιδών.

1380

ΙΑΣΩΝ.

ἀλλὰ σ' Ἐρινός ὀλέσειε τέκνων
φονία τε Δίκη.

1390

ΜΗΔΕΙΑ.

τίς δὲ κλύει σου θεὸς ἢ δαιμῶν,
τοῦ ψευδόρκου καὶ ξειναπάτου;

ΙΑΣΩΝ.

φεῦ φεῦ, μυσταρά καὶ παιδολέτορ.

ΜΗΔΕΙΑ.

^{αὐτοῦ} ὅτε ἦχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.

ΙΑΣΩΝ.

στείχω, δισσῶν γ' ἄμορος τέκνων.

1395

ΜΗΔΕΙΑ.

οῦπω θρηνεῖς· μένει καὶ γῆρας. αὐτοῦ .^{τί}

ΙΑΣΩΝ.

ῳ τέκνα φιλτατα.

ΜΗΔΕΙΑ.

μητρί γε, ^{τί} δοὶ δ' οὖ.

ΙΑΣΩΝ.

καπεῖτ, ^{τί} εἴκανες;

ΜΗΔΕΙΑ.

σέ γε πηγίνεινουσ'.^{τί}

ΙΑΣΩΝ.

ῷμοι, φιλίου χρῆστο στόματος
παιδῶν ὁ τάλας προσπτύξασθαι.

1400

ΜΗΔΕΙΑ.

νῦν σφε προσταυδᾶς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος.

ΙΑΣΩΝ.

δός μοι πρᾶς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.

ΜΗΔΕΙΑ.

οὐκ ἔστι· μάτην ἔπος ἔρριπται.

ΙΑΣΩΝ.

Ζεῦ, τάδ' ἀκούεις ὡς ἀπελαυνόμεθ;
 οἴα τε πάσχομεν ἐκ τῆς μυσταρᾶς
 καὶ παιδοφόνου τῆσδε λεαίνης;
 ἀλλ' ὅπόσσον γοῦν πάρα καὶ δύναμαι
 τάδε καὶ θρηνῶ κάπιθεάζω,
 μάρτυρομένος δαίμονας ὡς μοι
 τέκν' ἀποκτείνασ' ἀποκώλυεις
 φανστά τε χεροῖν θάψαι τε νεκρούς,
 οὐδημήποτ' ἐγὼ φύσας ὄφελον
 πρὸς σοῦ φθιμένους ἐπιδέσθαι.

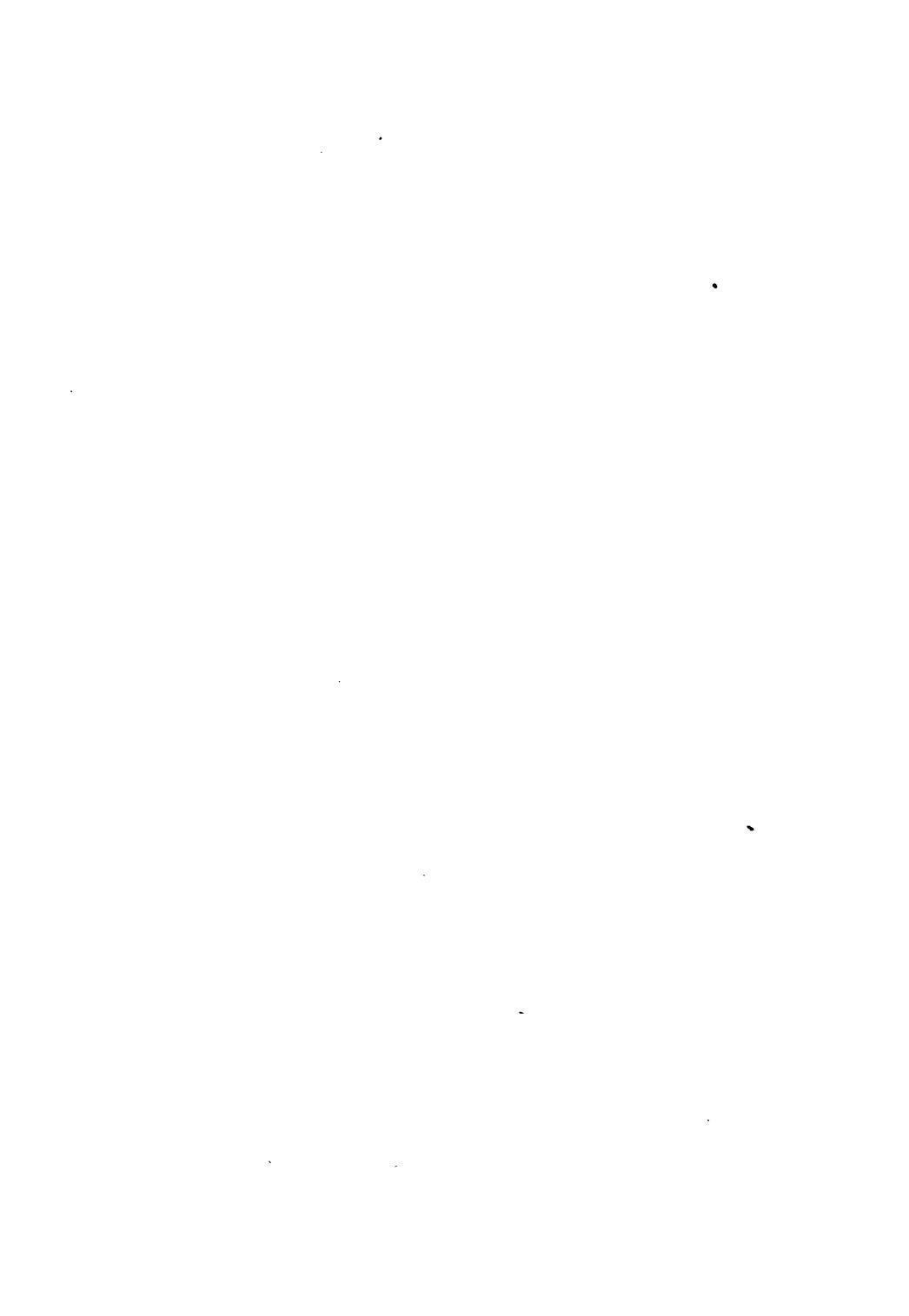
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ΧΟΡΟΣ.

πολλῶν ταμιας Ζεὺς ἐν Ὀλύμπῳ,
 πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
 καὶ τὰ δοκηθεῖτο οὐκ ἔτελεσθη,
 τῶν δ' ἀδοκητῶν πόρον εὑρε θεός.
 τοιόνδ' ἀπέβη τόδε πρᾶγμα.



NOTES.

REFERENCES.

H., Hadley's Greek Grammar.
G., Goodwin's Greek Grammar.
GMT., Goodwin's Syntax of the Greek Moods and Tenses.

ON THE HYPOTHESES.

HYPOTHESIS FIRST.—Ascribed in one manuscript to Dicaearchus, who was a pupil of Aristotle, and whom we know, like his master, to have written such dramaturgical notes. A part is perhaps taken from him, but the last part is plainly written by some one else. — ἐγγάται : incorrect ; the play represents the marriage as already over. — Γλαύκην : Euripides does not mention her name ; later writers call her sometimes Glauce, sometimes Creusa. — μισθὸν τῆς χάριτος : again inaccurate ; the gifts are sent in suing for a new favor. — Φερεκίδης, a native of Leros, who lived at Athens about the time of the Persian wars and made a collection of legends (*Ιστορία*) in ten books. — Σιμωνίδης of Ceos, the famous poet (556–468 B. C.), who lived chiefly in Athens. — For ὡς—ποιήσει we should regularly have ποιήσαι. — ὁ τῶν Νόστους ποιήσας, *the author of the Nostoi*, one of the poems of the Epic Cycle ; it was commonly ascribed to Agias of Troezen. — Στάφυλος, an Egyptian Greek of uncertain age, who wrote, among other books, a work περὶ Θετταλῶν. — δοκεῖ, sc. ὁ Εὐριπίδης. — ὑποβαλλέσθαι, *falsely appropriated*, palming it off as his own, as a woman another's child. — Ἑλλάδος βίος, in three books, was Dicaearchus' chief work ; it was an account of the customs, institutions, and topography of Greece. — ὑπομνήμαστ : these were brief notes on various subjects. Those here referred to were in six books, attributed sometimes to Aristotle, sometimes to Theophrastus. — μέμφονται, κ. τ. λ. : an unjust criticism ; see on v. 899. — προπερεῖν, *burst*. — εισβολὴ, *opening verse*. — ἐπεξεργασία, *further development* of the thought. — Τιμαχίδας, a glossographer and commentator of uncertain time ; his remark is wrong ; see on v. 3. — "Ομηρος : Odys. e, 264.

HYPOTHESIS SECOND.—Aristophanes of Byzantium, the famous Alexandrine scholar and librarian (about 200 b. c.), busied himself especially with the criticism of the poets. We possess many such brief notices of his on plays. The *didascaliae*, or statements as to date of representation, etc., were collected from the Athenian choregic inscriptions which commemorated the dramatic contests. — παρ' οὐδετέρῳ κ. τ. λ.: that is, neither Aeschylus nor Sophocles composed a play on the same subject. — πρότος (ἢ), i. e. took the first prize. — Εὐφρόλεων, son of Aeschylus. — οὐ σάγεται, namely, the satyric play *Theristae*. It was not, he means, in the Alexandrine library.

ON THE PLAY.

The scene is in Corinth before Medea's house. The nurse, whose speech opens the play, is an old slave-woman, attached, according to Greek custom, to the person of her mistress for life, having been her attendant in childhood and her companion in flight from her father's house. She comes upon the stage from out the house. The prologue is better managed than most of Euripides'; the nurse's soliloquy is naturally brought about and discloses the situation to the hearers in an unconstrained way.

1, 2. εἴθ' ἀφελ': for this formula of wishing, see GMT. § 83, 2; H. 721, b (fine print). — διαπτάσθαι: the ship is said to fly, as Hel. 147 and elsewhere its sails are called wings. — Συμπληγάδας is object of δαπτ. The Symplegades or συνδρομάδες πέτραι (in Homer πλαγκταί) are fabulous rocks believed to close together and crush ships which attempted to pass between them. Homer thinks of them as somewhere in the west, but later they were identified with two rocks at the mouth of the Bosphorus, where it opens into the Euxine. κυάνεαι is their standing epithet, so that they are even called *ai κυάνεαι* outright.

3. There is no *hysteron proteron* in this passage; the nurse says, 'Would that the ship had never sailed, — nay, had never even been built.'

4. ἐρεψάσθαι: this verb occurs nowhere else in classic Greek. Hesychius explains it by κύτας ἀμφεται. The subject is still τέβκη. *And would that it had never equipped with oars the hands of those noblest men.* The pine is thought of as furnishing material for oars as well as for ship.

6 fig. Πελίᾳ: dat. of advantage, *for Pelias*. — δέσποιν' ἔμη Μήδεα: these words make it clear to the spectators who the speaker is. — πύργος: the place whither; H. 551; G. § 162. — θυμὸν ἐκπλαγέσθαι, *crazed in heart*; ἐκπλήσσω of an overpowering passion such as deprives of self-control.

11 fig. A singular case of attraction. πολιτῶν (for πολιταῖς) takes the

case of ὅν. The reason is that φυγὴ belongs not to ἀνδάνουσα but to ἀφίκετο, so that the relative clause really begins with φυγὴ, and πολιτῶν is inside of it, and therefore has to take the case of the relative; H. 809; G. § 154. The regular order would be ὅν πολιτῶν φυγὴ ἀφίκετο χθένα, standing, of course, for πολίταις ὁν φυγὴ ἀφ. χθ., *pleasing the citizens to whose land she has come in her flight.* Had the poet written πολίταις, φυγὴ would be referred to ἀνδάνουσα, and the sentence so be misunderstood. — ἀνδάνουσα μέν is answered by νῦν δέ in 16, but there the expression is changed through the influence of the intervening parenthesis (14, 15); the idea is, ‘pleasing to be sure (*μέν*) her adopted townsmen, and doing all she can to maintain friendly relations with her husband, but still (*δέ*) involved in strife from his nefarious conduct.’

13. *αὐτή*, *on her part*, in opposition to Jason's faithlessness.

14. ήπερ by attraction for δτερ; H. 513 c.

16. νοσεῖ τὰ φιλατα, *the tenderest ties are failing.*

19. αἰσχυνθ· βασιλεύει, ἄρχει. Hesych. The verb is found only here.

25, 26. συντήκουσα δακρύων, *dissolving it* (*σῶμα*) *in tears.* Others construe συντήκουσα χρόνον, justifying it by τήκει βιοτήν, 141, which, however, is hardly parallel. — ἐπει means here *ever since.* — ήδηκημένη: supplementary participle; H. 799; GMT. § 113.

30. ήν μή ποτε may be rendered *except when.*

33. ἀπιμάτας ἔχει, nearly = *τρίμακει*, but with the idea of present continuance more prominent. This use of ἔχω with aor. partic. (GMT. § 112, 2, Note 7; H. 797) is a favorite one with Sophocles and Euripides, but is probably not found in Aeschylus.

35. ἀπολείτεσθαι is passive; *to be bereft.* μή ἀπολ. joined by synizesis.

37. νέον = κακόν, as often.

38. βαρεῖα, *resentful.*

40–43. The two first of these verses are plainly interpolated from 379 fig.; the others might be retained (reading μή for η) but that τύραννον is awkward and obscure. If the princess is meant, there should be some designation of the gender.

45. καλλίνικον means *victory*, or *the honors of victory*; so τὸ καλλίνικον is used Pind. Nem. 3, 17. In the absence of the article it is better to take it as neuter, than as masc. with στέφανον understood, as some have done.

46. οἵδε παιδες στρέχουσι, *here come the children.* For this use of οἵδε, very common in the drama, see H. 678 a. — The learner should note the difference between τρόχος and τροχός.

49. The παιδαγωγός, who now enters with the two boys, is an aged family-slave of Jason's. Wealthy Greeks, when their boys had outgrown the nursery, gave them into the charge of such trusty slaves, whose duty

it was to attend them wherever they went. — **δεσποίνης** limits *οἰκων κτῆμα* taken together.

50. **τήνε** should be translated *thus*. It is similarly used in 689 below.

52. **σοῦ** may depend upon either **μόνη** or **λειπεσθαι**.

57. The Greeks had a superstitious belief in the efficacy of confiding secret anxieties to the natural elements. Andromache (Andr. 91), Electra (Eur. El. 59, Soph. El. 89), and Creusa (Ion 885) do this. A disquieting dream is thus told to the air (Iph. Taur. 42) or the sun (Soph. El. 424).

58. **μολούσῃ**, as if **μοι**, not **με**, had gone before. Several such places are found; thus Iph. Aul. 491, **ἄλλως τέ μ' ἔλεος...εἰσῆλθε συγγένειαν ἐννουμένων**. Cp. below 744 and note. The comic poet Philemon (Athen. vii. p. 288) parodied this passage thus: A cook says,

ώσθ' ἴμερός μ' ὑπῆλθε γῆ τε κούραν
λέγαι μαλάντι τοῦφον ὡς ἀσκενάστα.

59. **γάρ** in questions expresses surprise. Transl. *what!*

60. **ζηλῶ στε**, *Enviable simplicity!* — **μεσοῖ** (schol. *ἀκμάξει*), *is at its height, or in the middle of its course.*

61. **μῶρος**: nom. of exclamation rather than of address. Medea is meant, **μῶρος** being used here exceptionally as adj. of two endings. This is a common thing with Euripides; cp. 1197 **δῆλος**, 1375 **ράδιοι**.

65. **πρὸς γενέλον**: see on 709. — **σύνδουλον**, acc. of person (H. 553; G. § 164), the acc. of the thing being omitted.

67. **οὐ δοκῶν κλίνεν**, *pretending not to be listening.* Cp. Hipp. 119, **μὴ δόκει τούτῳ κλίνεν**. **οὐ δοκῶ** is used like **οὐ φῆμι**, *deny*, **οὐκ ἔώ**, *forbid*, etc.

68. **πεσσούς**, *the gaming-place.* So *οἱ ἰχθῦς*, *the fish-market*, *τὰ λάχαρα*, *the vegetable-market*, and others. The game of **πεσσοί** resembled ours of draughts, in that it was played on a checkered board with *men* (*ψῆφοι*). There were several varieties of it.

69. All fountains were considered sacred. The famous Pirene, after first welling up near the top of the Acrocorinthus into a basin with no visible outlet, flowed underground and reappeared in the lower town, near the street leading to the Lechaeum, where it was adorned with handsome stonework, and was a favorite place of resort. See Curtius's Pelop. Vol. II. p. 528.

72. **σαφής**, *true, correct.*

73. **οὐκ εἶναι**: a very exceptional use of **οὐ**. The rule would require **μή**. The expression seems to be analogous to **χρή οὐ** with infin., which is frequent in Eurip.; see 294, 574; Androm. 100, **χρή δ' οὐποτ' εἶπεν οὐδέν'** *θλβιον βροτῶν*: Hipp. 645, **χρῆν εἰς γυναῖκα πρόσπολον μὲν οὐ περᾶν**: in cases, too, where it is impossible to say that **οὐ** forms with the infin. a simple idea. The usage arose probably thus: first the **οὐ** was put directly after the **χρή** for reasons of emphasis, still belonging to it (so Hipp. 507, and perhaps the

above passage of Androm.), then it gradually attached itself to the infin., and allowed itself to be separated from *χρή*.

74, 75. *πάσχοντας* is supplementary partic.; cp. 38. See GMT. § 112, 1; H. 800. — *εἰ καὶ* because of the negative idea implied in the foregoing question : (surely he will not) *even though he has*, etc.

76. *κηδευμάτων* : H. 581 ; G. § 175, 2. *λείπεται* expresses inferiority.

78, 79. *ἀπωλόμενθα* : for the tense see GMT. § 19, N. 6. The nurse speaks for her mistress and the household. — *προσοιστόμεν* seems to mean *receive in addition*. A corrupt gloss of Hesychius, *προσοισησθε*. *προσδέξησθε*, confirms this view, though we should have expected the middle. It is the idiom by which, roughly speaking, involuntary acts are spoken of as if they were voluntary. So Hipp. 831 *ἀνακούσομαι, am receiving on myself*; Heracl. 296, *ψυχὴν διακαΐσαι, lose his life*. Wecklein aptly compares *ἀποβάλλειν, lose*. — *ἴζητληκέναι* : the figure is that of a boat which ships a fresh wave before the sailors have bailed the first one out. Cp. Ion 927.

83. *δόλοιο μὲν μή* : the meaning is, *I will not indeed wish that he may perish*. So Soph. Phil. 961, *δόλοιο μήπω, πρὸν μάθοι εἰ καὶ πάλιν γνώμην μετοίσεις*. In both cases the curse is on the speaker's lips, but is revoked at the moment of utterance.

87. *κέρδους χάριν*, from motives of selfishness. This verse looks like an interpolation.

88. *εἰ—γε = εἰτε, seeing that*; hence *οὐ*, instead of *μή*, is admissible. Jelf's Grammar, § 744, 1. The clause depends on *Δρη γιγνώσκεις*, the idea being, 'Are you just beginning, in view of Jason's neglect, to recognize the self-love of men ? Did you never meet with an instance of it before ?'

90, 91. *ἴρημάσας έχε, keep secluded*. — *πελάγω* is transitive here and 760, but has its ordinary intrans. sense, 101.

93. *δρασάουσαν* : a desiderative verb ; H. 472, Rem. j.

94. *πρὸν κατασκῆψα τίνα* : " *πρὸν* with the infin. after negative sentences is rare in the Attic poets, but more frequent in the Attic prose." Goodwin, MT. § 106, 2, N. 2. *κατασκῆπτω* only here takes the accus. It probably means, *strike down as with a thunderbolt* (Schol. *θάψαι...οἰνοκεραυνῶναι*) ; with dat. on the contrary, simply *fall upon*.

96, 97. Medea's voice is heard in soliloquy within the palace. The anaepests which she speaks are tintured with Doric forms, while those of the nurse are free from them. Anapaestic systems admit Dorisms only exceptionally, to impart greater solemnity or pathos. — *πόνεων* is causal genitive in exclamation (H. 592 a ; G. § 173, 3) joined to an adjective, as often ; cp. 1028. — *πῶς διν δλοίμαν* ; *would that I might die*. This form of wish (GMT. § 82, N. 5), not rare in tragedy, occurs again 173.

98. τόδις ἔκεντο, *There it is!* literally, ‘this is that’ (spoken of before). A common colloquial formula.

106 fig. *It is plain that the storm-cloud of wailing, just beginning to rise, will shortly dart upward with greater fury.* I have given *ἀνάξει* (from *ἀνάσσω = ἀνατίσω*), a suggestion of Elmsley's, based on an old variant *ἀνάξει* found in the Schol. and one Ms. The common reading, *ἀνάψει*, is hard to explain. Some take it as active for middle, ‘will blaze forth’ (with lightning), but neither *ἀπτειν* nor its compounds ever use the active in this sense. Others supply Medea as subject, ‘that she will light up,’ but this accords ill with the opening of the sentence, which shows that *νέφος* is meant as subject. By reading *δήλη* or *δηλοῖ* we might retain *ἀνάψει*. *ἀρχῆς ἔμαρμενον = αἰρόμενον ἐξ ἀρχῆς, rising from its starting-point.* With *νέφος οἰμωγῆς* cp. *στεναγμῶν νέφος*, H. F. 1140.

112. ὡς κατάρατοι παῖδες: in spite of the nurse's caution, the children, who here enter the house with their attendant, are espied by Medea.

116. σοι may be rendered *pray*. The exact sense is, ‘What share do you fancy that,’ etc. The nurse does not, of course, intend this for Medea's ears.

118. ὑπεραλγῆ, as implying anxiety, takes the construction of a verb of fearing. *ὑπερ-, exceedingly.*

119. δανὰ τυράννων λήματα: the nurse has Medea in mind, by no means Creon, as Paley thinks. Medea, as a king's daughter, may be called a *τύραννος*. For the sentiment the Schol. compares Il. a, 80 fig.

122, 123. γάρ may be justified by supplying the thought, ‘All this I disapprove,’ implied in the tone of the preceding sentence. Meanwhile, one might translate, *The fact is.* See, however, on 573. — *ἐπ' ἴσοις, on a footing of equality* with one's fellow-citizens, as in a democracy. To live thus, the nurse says, is better than to be a king. A like sentiment Ion 621, Iph. A. 16. — *μεγάλως:* not to be understood of regal state, which is entirely deprecated, but of a less dangerous magnificence, the sense being, ‘securely at least, even at the expense of all grandeur.’

125–130. Construe *τοῦνομα νικᾷ εἰπεῖν, the name is a better one to speak.* Notice *πρώτα μέν—τε* in correlation; so below, 232, 1101 (cp. 429). — *λώττα (ἔστι):* subject is *τὰ μέτρα* understood. — *τὰ δὲ 8' ὑπερβάλλοντα, κ. τ. λ., what exceeds due bounds avails no wholesome thing to mortals.* ‘*μηδὲν δύαν*’ is the mainspring of Grecian ethics. All excess is *ὕβρις*, which the gods punish by sending *ἄτη*. — *ἀπέδωκεν:* gnomic aorist; H. 707; GMT. § 30. Its subject is still *τὰ ὑπερβάλλοντα*.

131. The chorus of Corinthian women now appears in the orchestra and sings the Parodos, which consists of four parts, — proöde, strophe, anti-strophe, and epode, — separated from each other by anapaests of Medea and the nurse.

134. ἐπ' ἀμφιπύλου, κ. τ. λ.: the meaning of these words is doubtful. They are, I think, best taken thus, *I heard a cry near the doorway within the house*; the chorus inferring Medea's nearness to the door from the distinctness of her voice. ἐπί as Heracl. 239, ἐφ' οὐ. Other ways are possible: 1. *Being near the porch (Medea's) I heard a cry within the house*. But the chorus has just arrived and was not 'near the porch' when Medea last spoke, 111. 2. *Being near (my own) doorway I heard a cry in (Medea's) house*. So Wecklein. 3. Joining ἀμφ. μελάθ., *being near the double-doored house, I heard a cry within*. So Elmsley, Paley, Klotz. To this the same objection applies as to 1, and the position of ἦσω is, besides, unfavorable. 4. *I heard a cry inside, in the double-doored house*; ἐπί as in ἐπ' οἰκήματος, etc., but this use belongs rather to later prose. ἀμφίπυλος occurs only here. Klotz and Paley, taking it adjectively, refer it to the outer and inner door (*ἀβλειος* and *μέτανυλος*), but the word as applied to a house can only mean *having a door on both sides*. But as a substantive τὸ ἀμφίπυλον can mean *doorway* or *vestibule*; cp. ἀμφίθυρον, Theocr. xiv. 42, and Schol. Il. ω, 323, "Κίπροι δὲ παστάδα ἀμφίθυρον, Σικελοὶ δὲ τὴν αἰθειον θύραν"; also πρόθυρον. — ἦσω, as often, is for ἔντος, without any idea of motion.

136. συνήδομαι for rejoicing at *misfortunes* is rare, but Hippol. 1286, τὰ τάλας τούσδε συνήδει; cp. Rhes. 958.

138. ἐπει...κέρανται, since *ἴ* (the household, especially Medea, see v. 11) has endeared itself to me. κέρανται (sing.) from *κρανω*.

139. δόμοι, *house*, i. e. family. — τάδε, *all that*.

142. οὐδὲν παρ. φρένα, *nothing comforted at heart*.

147. βιοράν, object of *καταλυσάμαν*. The same expression, frag. 984, καταλυσαμένους *βιον*; the active Suppl. 1004, καταλύσοντα *βιονον*. — προληπούσα (αὐτήν).

149. ἀχάν (= ἡχῆν) is a correction of Nauck, after Elmsley. The MSS. have *λαχάν*, but the tragedians, so far as can be made out, use the second syllable of *λαχῆ* always long.

151–153. τίς εὐτὸς ποτε, κ. τ. λ.: *What longing for that dread resting-place (the grave) would fain hasten for thee the final issue of death?* ἀπλάτον is due to Elmsley, the MSS. having ἀπλάστον or ἀπλήστον; some retain the latter, understanding *κοίτας* of the marriage-bed. The future σπεύσα is expresses present intention or will: GMT. § 25, 1, N. 6; Kühner, Ausf. Gramm. § 387, 4. Yet it is rather oddly used, and there is some probability in Weil's conjecture, who reads σπεύσει θανάτου τελευτά, as a separate sentence: 'death will of itself come quickly enough.' On θανάτου τελευτά see H. 561; G. § 167, Note.

154. μηδέν = μηδαμός. Not a common use. Androm. 88 and 463; Ar. Ran. 435; Aesch. Ag. 1438.

157. *Be not exasperated with him for this.* τόδε is properly the cognate accus., H. 547 c; G. § 159, N. 2. Elmsley takes it as *thus*, which, however, will not do in μή μοι τόδε χάεο, Od. ε 215, ψ 213. See lexicon for the literal meaning of χαράσσεσθαι.

160 fig. Themis, as goddess of divine justice, is appealed to for redress of wrongs, as Soph. Elec. 1064. Hence she is called εὐκταῖα below, 169, and ἵκτεια, Aesch. Suppl. 360. Artemis is the special protectress of females, so naturally invoked by them, as Soph. Elec. 626, 1238; Aesch. Suppl. 1031; Eur. Phoen. 152, 191. — δρκος ἐνδησαμένα, namely, when she consented to leave her home with him.

164, 165. αὐτοῖς μελάθρους: H. 604 end; G. § 188, 5, Note. — πρόσθεν ἀδικεῖν: "the Greek idea was, that to begin the wrong, ὑπάρχειν ἀδικία, involved the entire guilt, any retaliation being then lawful. Cf. 1372." (Paley.) πρόθεν may be rendered *unprovoked*.

166, 167. ἀπενάσθηγ: from ἀποναῖω; αποχώρω goes with it. — κάστυ, Apsyrtus; see Introduction, § 11, and note on v. 1334.

169. Ζῆνα: whereas Medea, 160, has not invoked Zeus. This has troubled many commentators, ancient and modern. But Zeus δρκος, the guardian of oaths, would be the first deity on whom Medea would naturally call; and we may suppose that in her previous outbursts (see v. 21) she has called upon him, and that the nurse forgets what particular divinities she has just appealed to. If an emendation is necessary, that of Nauck, Ζηνός for Ζῆνά θ' (cp. 208, and note), is easy.

171. ἐν τινὶ μικρῷ, *with (the commission of) any trifling deed.*

173. πῶς δύν, κ. τ. λ., as 97.

176. εἴ πως, H. 830 at end; somewhat differently GMT. § 53, N. 2. — βαρύθυμος is *sullen*, opposed to δξέθυμος, *quick-tempered, impetuous*.

178. τὸ πρόθυμον = προθυμία, G. § 139, 2; H. 496, 6th ex.

181. φίλα καὶ τάδ' αἰδεῖα, sc. εἰναι. τάδε = ήμᾶς, more exactly *our party*; so Aesch. Pers. 1. The meaning is, *say too that we are her friends.*

182. σπεύσασα is Wecklein's emendation (who, however, gives τι πρίν). — The subject of κακῶσα, Medea, has to be understood.

184. εἴ, *as to whether*; a simple indirect question after an expression of fearing; GMT. § 46, Note 6 (c). Here and Heracl. 791 it stands for μή οὐ, but Andr. 61 for μή.

186. μόχθον χάριν τήνδε means *the favor of this trouble*, as it were μ. χ. τοῦδε. — ἐπιδάσσω, *will grant freely*, beyond my obligations.

187. δέργυμα: cognate acc. with ἀποραυροῦται, as if with δέρκεται.

190 fig. The tenor of the following passage is that music might, if rightly employed, be made a comfort in grief, whereas it is only used to heighten needlessly the merriment of feasts.

192 fig. The correlative of μέν is δέ, 195. — ἀκούεις = ἀκροάματα.

197. οὐσιοῦ refers to λύπας. — θάνατοι, violent deaths.

200–203. τινα, where. — τείνουσι (utter in long-drawn strains) of the physical act of singing. — τὸ παρὸν πλήρωμα together. πλήρωμα, physical satisfaction. The sense: ‘feasts are merry enough without the aid of song.’ — The nurse here enters the house.

205 fig. Take λιγυρά adverbially (or rather as predicate adj. of effect, = ὅπερ λιγυρὰ εἰναι). μογερά belongs with ἄχεα, and the phrase ἄχεα βοῇ, as containing a simple idea (= θρηνεῖ), governs the accus. τὸν...κακόνυμφον. And loudly crying forth her grievous woes she complains of the false bridegroom, etc. Such constructions, in which a verb and accus., taken together, govern a second accusative, are not infrequent in tragedy. Soph. Elec. 124, τάκεις οἰμωγὰν τὸν Ἀγαμέμνονα; Bacch. 1289, τὸ μέλλον καρδία πήδημ' ἔχει.

208. τὰν Ζηνὸς Θέμιν, Zeus' own Themis; that is, his πάρεδρος (Pind. Ol. 8, 27), and inseparable companion. So Θέμις Διὸς κλαρόν, Aesch. Suppl. 360. She is here said to have led Medea into Greece, the idea being that Medea went in reliance on Themis as guardian of the oaths of Jason.

211 fig. δι' ὅλα νύχιον, over the sea in the night. — πόντους κλῆδα: the strait of the Bosphorus; called ἀπέραντος, impenetrable, because of the Symplegades which guard it. ἀπέραντος has this meaning Aesch. Prom. 153 and 1078; elsewhere it means endless. Some give it the latter sense here, justifying it by Homer's Ἐλλήσποντος ἀπέρων, Il. w 545. Both meanings of ἀπέραντος arise naturally, since περατῶ means either pass through or go through with.

214. Medea appears on the stage.

215 fig. A difficult passage. Probably the following interpretation (Seidler's) is the right one: I know many haughty men, some from personal acquaintance (ὅμμάτων δέπο), others who are strangers; and these (namely, both the above classes, all the σεμνοῦ) from their reserved demeanor have got an evil name and a reputation for indifference. This use of ἀπ' ὅμμάτων, with my eyes, from my own observation, is found Aesch. Ag. 987; nearly the same Aesch. Suppl. 207, Soph. O. C. 14. ἐν θυραῖς, among foreigners or strangers, the usual meaning of θυραῖς in Eurip. The θυνχος ποὺς is one slow to make advances, not meeting one, as we say, half-way. (Some editors, with the Scholiast, explain τοὺς μὲν...θυραῖς ‘some in retirement, others in public life.’) Εορτασθαι = get the reputation of, ep. I. T. 676, δειλαὶ κεκτήσομαι, and Soph. Ant. 924.

220. δοτίς after βροτῶν, H. 514 d, last part.

222–224. Strangers especially, she says, should adapt themselves (προσχωρεῖν) to their adopted land, though, to be sure, not even in citizens are stubbornness and ill-breeding (ἀμαθία) praiseworthy. Hermann sees in this last verse an allusion to the demagogue Cleón. The aorist γνεσα and

some others are used to denote a *feeling* or *resolution* (or the expression of the same) which has *already arisen* in the speaker's mind, where we employ the present. GMT. § 19, N. 5 ; H. 709.

226. *ψυχήν διέθαρκε*, *has broken my heart.*

228. *ἐν φ...πάντα*, *for he with whom my all rested.* — *γιγνώσκεις* : the MSS. have *γιγνώσκειν*, due, as the Schol. expressly says, to the actors, who misconceived the sense. *γιγνώσκω* and *γιγνώσκει* have also been conjectured.

231. *φυτόν*, like our *creature*, in a depreciatory sense.

232 flg. *πρώτα μὲν* answered by *τε*: ('first buy the husband, then serve him') unless, indeed, the correlative is 235 flg. — *χρημάτων ἵπερβολῆ* : rightly explained by Paley, "by outbidding others in the offer of a wealthy dower." Cp. Andr. 289, *ἵπερβολαῖς λόγων δυσφρόνων, vying with each other in hard words.* *ἵπερβάλλειν* means *outbid*. Euripides has transferred the usage of his own time to the heroic age, in which the custom was quite the reverse, the suitor bidding for and buying, as it were, his wife. — *τοῦτο, τὸ δεσπότην λαβεῖν.* For the expression cp. Soph. O. T. 1365, *πρεσβύτερον ἔτι κακοῦ κακόν, an evil worse than evil.*

235 flg. *ἀγών*, *risk*. — By *ἀπαλλαγαῖ* is meant the *ἀπόλειψις* or formal separation from the husband, attainable to a woman only through a difficult process at law, and looked upon at best as scandalous. The husband, on the contrary, might repudiate (*ἀποτέμπειν*) his wife at pleasure. Here, again, Eurip. has Athenian institutions in mind.

238—240. The sense: 'a woman who has come by marriage into a foreign land has need (in order to live happily) of supernatural foresight, if she has learned nothing from her relatives as to the disposition of him who is to be her husband.' This is the best that can be made of the MSS. reading. *ὅτε* is equivalent to *οἷς*. Not the difficulty of selecting a husband is meant (for that is not compatible with the tense of *ἀφίγμένην*), but that of living agreeably with him afterwards. And to make this meaning plainer some alter the last line, reading *ὅτες* for *ὅτε*, or *χαρίσται* for *χρήσται*.

241, 242. *οὐ* goes with *ἐκπονουμέναισιν*. — *βίᾳ*, *restively*, like an intractable horse.

245. *Ἐπαυτε*: gnomic aor. See on 130.

247. *πρὸς μάν* *ψυχήν τὴν τοῦ ἀνδρός*, Schol. Athenian custom confined women strictly to their homes. *Θλέπειν* implies devotion; cp. Ion 614, *εἰς δάμαρτα σὴν θλέπης*, and Andr. 179.

250. *κακῶς φρονοῦντες*: syntactically with *λέγοντι*, yet standing by itself; *wrongly though*. Just so Heracl. 55.

252. *ἄλλ' οὐ γάρ*, *but (enough said, for)...not*; H. 870 d. — *ἥκει, ap-*

258. μεθορμίσασθαι, (*with whom*) to seek a haven of refuge from, etc. Properly, to change moorings away from something.

259. τοσόνδε: observe the rather unusual accus. of the thing with *τυγχάνει*: cp. Phoen. 1666, οὐ γάρ ἀν τύχοις τάδε. — βουλήσομαι for βούλομαι: the idea of the future fulfilment of the wish is in the speaker's mind and tries so to find expression. Just so Soph. Aj. 680, O. T. 1077, O. C. 1289.

261. πόσιν δίκην: the construction is unusual, but right; *τίκεσθαι τινα δίκην* strictly means cause a man to pay a penalty.

262. ή τε = ἐκείνην τε ή. The MSS. have ήν τε, which cannot be satisfactorily explained. A man is said γαμεῖν τινα, a woman γαμεῖσθαι τινα, but what can γαμεῖσθαι τινα mean? As a case of attraction, ήν τε is not justifiable, for in such places the nom. is invariably retained; see v. 515, Alc. 338 στρυγῶν μὲν ή μ' ἔτικτεν, Or. 1165, Ion 669. Of other explanations the only one at all tenable is Hermann's, who thinks γαμεῖσθαι properly a causative middle, to get (one's self or another) married, and that γαμοῦμαι τὴν θυγατέρα can be said like διδάσκομαι τὸν παῖδα. He would then render, 'and her whom he (Creon) has given him to wife.' But, as no similar example can be found except it be Il. i., 394 (and even this is not quite parallel) this use remains, for Attic, more than doubtful. Elmsley first gave ή τε.

263, 264. The proper correlative of τόλλα μέν is δταν δέ below. See on 418. — εἰς ἀλκήν and σιδ. εἰσορᾶν, two separate modifiers of κακή.

271, 272. Creon appears with attendants (διπάδοι, 335). — εἴπον, I command (finally, as something already resolved on), see on γίνεσα, 223.

278, 279. κάλφ are reefing-ropes; so ξέμεναι κάλως = shake out reefs, set sail (= λῦσαι τόδα, Hec. 1020), cp. Tro. 94, H. F. 837. The figure is that of one ship pursuing another. — εἰσπρόσωπος ἵκβασις, accessible landing-place. προσφέρεσθαι is used of putting in to shore, Xen. Cyr. 5, 4, 6.

284. συμβάλλεται...δέματος, many circumstances contribute to this fear, literally, contribute (a part) of this fear. H. 574 e; G. § 170. In the next line explanatory asyndeton; H. 854.

288. τὸν δόντα, κ. τ. λ. Medea's own words, as reported to Creon.

293. δόξα, my reputation, for σοφία. — 294. χρὶ δ' οὕποθ': see on 73.

295. ἐκδιδάσκεσθαι, have instructed, causative middle; H. 689 b; G. § 199, Note 2. — σοφόν: predicate adj. of effect, = ὡστε σοφόν είναι: cp. Elec. 376, διδάσκει δ' ἀδρα...κακόν. The thought of the following verses was suggested by the poet's own experience. See Introd. § 1.

296. χωρὶς...ἀργαλ, for, aside from the charge of sloth which they have to bear besides. ἔχειν ἀργαλ is said like κτᾶσθαι φρυνηλαρ, 217. This idiomatic use of δῆλος, on the other hand, besides, is well known. H. 538 e (end). So Ion 161, δῆλος...κύκνος, a swan besides.

304. Interpolated from 808.

308. **ἄστε...ἔξη,** depends on ὡς ἔχει μοι.

314, 315. καὶ γάρ has not its usual force here, but καὶ = καίπερ and goes with ἡδικημένου. — ἡδικημένου: when a woman speaks of herself in the plural, she uses masculine, not feminine forms; H. 518 d. — **κρεσσόνων:** H. 581 end; G. § 175, 2.

316, 317. **εἰσω φρενῶν** with βουλεύεις. — **βουλεύεις**, lest you are devising. In strictness, the pres. subj. in such cases refers not to a present act, but the future disclosure of a present act ('lest it may turn out that you are now plotting'), so that the rule (GMT. §§ 12 and 20) that the subjunctive in final and object clauses refers to the future, still holds good. The MSS. here have βουλεύομεν, which could be retained only by translating, 'lest you may (prove to) have plotted.' This use of aor. subj. is Homeric (Il. a 555; x 97), but I know of no Attic example. The correction is Elmsley's.

319, 320. **ὡς δ' αὖτες, and just so.** This adverb is often written αὕτως, but wrongly. It comes from αὔτος, with changed accent, not from οὗτος. ὡς αὖτες (ώσαντες) is simply the ablative of ὁ αὔτος. — **φυλάσσειν, to keep watch of,** not quite the same as φυλάσσεσθαι.

322. **ἄφετε:** perf. of ἀφαίσκω. Do not confuse this perf. ἀφέτη with the 2d aor. ἀφέρον, ἀφέρον. The former is intrans., the latter transitive.

324. **πρός σε γονάτων,** sc. **ἰκετεύω.** In adjurations, σε is commonly placed between πρός and its genitive (so *per te deos oro*), and often the verb which governs it is left out. Cp. Alc. 275, μὴ πρός σε θεῶν τλῆς με προδοῦναι. H. 885. On γονάτων see note on 709. Medea clings to Creon in the attitude of a suppliant here and again 336.

329. (Well do you speak of country) *for to me at least 't is far the most precious thing I have, save only my children.* Meaning that the safety of both requires Medea's banishment. — **ἴμοις** in opposition to Medea; he really loves his country, he means, and is not minded to betray it, as Medea has hers.

331. *That, I fancy, is just as circumstances come about.* **ὅτας** is here a simple relative, and so takes *dv*; GMT. § 62. — καὶ emphasizes τύχαι (*circumstances too influence the matter').

334. (Your troubles forsooth !) *'T is I who am in trouble, and in trouble enough, too.* For the two meanings of the perf. κέχρημαι see lexicon, and ep. 347. The last part of this verse is added simply for fulness, according to the idiom of confirming a statement by denying its opposite, as λυτρόν θέλω καὶ πόνων φίλον, Tro. 1157. Others explain, 'I have no need of other troubles, and so cannot relieve you of yours,' in answer to the words ἀνδλαζον πόνων, as if Creon had asked her to take his troubles on her own shoulders. This involves a sort of grim witticism, and seems rather trifling.

338. δλλά, nay rather. Cp. Hel. 939, μὴ δῆτα, παρθένος, δλλά σ' Ικετεύω τόδε.

338. τόντο : τὸ μὴ φεύγειν.

341 – 343. φροντίδα³, accus., not dative. — ἦ, qua; in what direction and so whither. — ἀφορμήν, resources, means, properly a starting-point. The meaning, place of safety (Lidd. & Scott), is wrong. — οὐδὲν προτυμῷ, does not at all care or think it worth while.

346. εἰ φευξόμεθα : GMT. § 56.

349. The perf. διέφθορα is always transitive (= διέφθαρκα) in Attic poets.

350. ἔξαμπράνων: see on ἡδικημένη, 26.

356. δράσαις, the best MSS., which without δν is, of course, a solecism. Others δρόσεις. But these two verses are in all likelihood interpolated; the words λέλεκται...δέ mark the end of the speech. Creon here departs.

358. μελά...δχέων: see on 96.

359 fig. I give with Kirchhoff the reading of the best MSS. Take τίνα with σωτῆρα; what savior through hospitality...? Βόμον and χθόνα are appositives. πρὸς ξενίαν adverbially, like πρὸς βλαν, πρὸς φίλιαν, strictly conformably to, or in the way of hospitality; with σωτῆρα as with a verb ('whom to save you in hosp.'), cp. on 479. It must be confessed, however, that this is hard, and that probably ξενυρήσεις is to be bracketed with Weckl., τίνα then going with ξενίαν. The easier reading προξενίαν rests on slender authority.

361. κλέβοντα κακῶν: a frequent metaphor; Suppl. 824, H. F. 1087, Hipp. 822, Aesch. Pers. 599.

365. δλλ' οὐτὶ...πω, but things are not yet come to that pass, don't think it. That πω belongs not with μὴ δοκεῖτε, but the preceding, is seen from Arist. Eq. 843, Aesch. Prom. 511, where the same idiom occurs. The confused order here heightens the intensity.

367. τοτει κηδεύσασιν: Creon is meant.

370. οὐδε—οὐδε, not even—nor. — χερόν, dative, with my hands. If genitive, the sing. χερός would have been used. See note on 709.

372, 373. ἐλεν, thwart. — ἀφίκεν, has left me free to remain. ἀφίημι is not often so used with infinitive (except it be of a verb of motion, Soph. Phil. 1349), but Plat. Legg. 7, 806 c, τὸ θῆλυ...ἀφιέντα τρυφᾶν; and ibid. 2, 657 e.

382. ὑπερβαίνουσα, said of passing the threshold, here in entering (so ὑπερβαλών πύλας, Alc. 829), but Ion 514, in coming out.

384, 385. κράτιστα: H. 518 a. — τὴν εὐθείαν (δόδν), adverbial. — πεφ. σοφή, namely, we women, the sex in general. Elmsley conjectured σοφή, so as to mean Medea herself: see on 314. But poison was a recognized woman's weapon; see Ion 616, 845, and frag. 467.

386. καλ δή τεθνάστ, suppose now they are dead. Cp. 1107.

389. πύργος: metaphorical.

391. *But if a fate devoid of all resource decree my exile.*

393. τόλμης τὸ κάρτερον, the height of daring.

396. Medea has an image of Hecate, patroness of witchcraft, in her house. Such private shrines, Ἐκάται, were common at Athens.

398 fig. The γάμοι will be bitter to bride and bridegroom, the κῆδος and φυγαὶ to Creon.

400. μηδέν is, of course, adverbial. Cp. Soph. El. 716, φείδοντο κέντρων οὐδέν, also Aj. 115, Eur. Hec. 1044, H. F. 1400.

404. τοῖς Σισυφείοις, κ. τ. λ.: from the Sisyphans and from Jason's bride. The dative with ὀφίσκαν denotes the person from whom or in whose mind anything is incurred. Σισύφειοι is a contemptuous name for the Corinthians, from Sisyphus, their ancient king, who was κέρδιστος ἀνδρῶν (Il. § 153), and otherwise in ill repute. Creon especially is meant. Wedlock is put for the bride, as Andr. 103. (Others, joining Σ. and γάμ., explain 'from the marriage of Sisyphus's descendant and Jason,' as dat. of cause, I suppose. But the second τοῖς forbids this; moreover, the context requires dat. of the person whose laughter is feared. Probably, however, we should read τοῖσσ' for τοῖς τ': 'from this Sisyphean bride of Jason's.'

405. πατρός: Aeetes, son of Helios. Od. κ 138, δυφώ (Aeetes and Circe) δὲ ἐκγεγάτην φασιμβρότου Ήλίοιο.

406. ἑπτατασσαὶ: referring back to 400. — πρὸς δὲ καὶ πεφ. γυναῖκες, and, besides, we (I and the rest of my sex) are women.

410. Medea remains on the stage during the choral song, the burden of which is: (1) The infidelity of men; men will, the chorus says, henceforth have that name for faithlessness which hitherto has been borne by women. (2) The forlorn condition of Medea. — δινα ποταμῶν, κ. τ. λ.: "Rivers flowing backward" was a proverbial expression for whatever happens contrary to the ordinary course of things. — ιερῶν: all rivers are sacred.

413 fig. ἀνδράσι μέν is answered by τὰν δ' ἔμάν, not θεῶν δέ. The first δέ is only continuative, or at most but slightly adversative. Just so 263 fig. It is a question whether we ought to read τε in such cases. — θεῶν πίστις, faith plighted in the sight of the gods. (Paley.) — τὰν δ'...φάμαται, report will bring about a change to my (that is ours, women's) life, so that it shall have a good reputation.

421 fig. μοῦσαι παλ. δοιδᾶν, the strains of ancient lays. — ὑμνεῖσαι == ὑμνοῦσαι. This kind of contraction is rare in tragedy: Hipp. 167 ἀντενν., IPh. A. 789 μυθεῖσαι. ὑμνεῖν has a bad sense here, as not unfrequently. Eurip. was thinking of passages in Homer and Hesiod, but especially of the iambi of Archilochus.

424 fig. οὐ γάρ, κ. τ. λ.: the sense is, ‘we women have not the poetic gift, or we might ourselves sing a song in answer to men.’ γάρ is used in anticipation of the following sentence, the idea being, ‘for a song might easily be sung, though I cannot myself sing it.’ — ἀντάχησο’ δι, would (proceed to) sing. See on 1351. — ὥπασε θέσπιν δοθάν: Homeric; Odyss. θ 498.

428 fig. μακρὸς δ’ αἰών, κ. τ. λ.: a long life (the experience of a long life) has (i. e. can furnish) much to say about..., etc. — μέν—τε: see on 125. — μοίρα, mutual relations, properly part or share in life in relation to one another.

431 fig. πάτρως shortens the penult often in Eurip., only, however, in lyrical passages or anapaests. Many critics distrust the MSS. and would restore πάτριος everywhere. — δρίσασα, parting, passing between. (Others, passing the limits of, as in Aesch. Suppl. 544, γαῖαν δρίσει, but this sense seems natural only with γαῖαν, τόλω, and the like.)

436. κοίτας λέκτρου: a common pleonasm; Hipp. 154, κοίτα λεχέων, Iph. T. 857, κλυστα λέκτρων, Alc. 925, H. F. 798, Soph. Ant. 425, Aesch. Pers. 543.

439. χάρις, reverence.

442 fig. μεθορμίσασθαι, as 258. — πάρα = πάρεισω. — τῶν δὲ...ἐπανέστα, but another princess, more potent (to charm) than that couch of thine, has risen up against thy household. — οὐτε—δὲ instead of οὐτε—τε, by a slight anacoluthon; cp. H. 855 b: so Soph. Trach. 1151, οὐτε μήτηρ... παῖδων δέ, and elsewhere.

446. οὐ τοῦ, κ. τ. λ.: cp. 292.

451, 452. κάροι μὲν, κ. τ. λ.: for myself indeed I care not; go on forever, if you choose, saying that..., etc. — Ἰάσων outside its clause, yet retained in the nomin.; cp. Bacch. 173, ἔτω τις, εἰσάγγελλε Τειρεσίας στις γῆι τινα.

453, 454. τυράννους, the royal family. — πᾶν κέρδος, clear gain. — φυγῇ with exile only, and not rather with death.

456. ἀφίρουν: impf. of attempted action.

459, 460. κάκ τῶνδε, even after this. — τὸ σὸν δὲ προσκ. in opposition to ἀπειρηκός: not having failed my friends, but, on the contrary, providing for thy interests. ἀπειπεῖν (ἀπαγορεύω, ἀπαυδῶ) is construed with the dative in two ways. (1) Dat. of disadv.; flag, or give out in serving; as ἀπαυδῶν φίλοις, deesse amicis, Andr. 87; and in this place. (2) Dat. of cause; sink under, give out in; so ἀπειπεῖν κακοῖς, δλγει, πένοις, Or. 91, Hec. 942, Alc. 487. In both these cases the verb has its meaning of tire, flag. Quite distinct is (3) its use with accus., meaning renounce, disown; ἀπειπ. πένοις, ἐστιλαν, Suppl. 343, H. F. 1354, Alc. 737; and, furthermore, (4) the meaning forbid.

463. καὶ γὰρ εἰ, *for even if*; καὶ going with εἰ, and γὰρ referring to ἡκώ above, the intermediate sentence being parenthetic.

465 fig. τοῦτο γάρ, κ. τ. λ.: *for this (the term παγκάκιστε) is the bitterest reproach for thy unmanliness which I can utter in language (γλώσσῃ)*, though I feel yet deeper scorn in my heart.

468. Interpolated from 1324.

469. θράσος in a good sense, = θάρσος.

474. κακῶς goes with ελύων as well as λέξασα. The student will remember that κακῶς ελύειν (ἀκούειν) is passive of κακῶς λέγειν.

476. A noteworthy example of Euripidean *sigmatism*, a trait ridiculed by the comic poets. Cp. 380, 404, 1217, and for other alliterations 323, 340.

479. [εὐόλαιοι: dative of means with ἐπιστάτηρ as if with a verb (ἐπιστατῶντα). — θαύμα. γόνη: see Introd. § 11.]

482. κτείναστα: by proxy. She put the dragon to sleep by her enchantments, and so enabled Jason to kill it. Similarly just below, 486, ἀπέκτεντα. H. 686. — ἀνέσχον, κ. τ. λ.: *held up for you a torch of safety*. (Wecklein, however: *rose on you as a guiding star*.)

485. πρόθυμος μᾶλλον = προθυμοτέρα. For the second comparative σοφετέρα see H. 660 b.

490, 491. Childlessness of a wife was held to justify her divorce and the taking of another. — συγγνωστά: see on κράτιστα, 384. The best MSS. συγγνωστὸν ἦν, which some defend on the principle of χρῆν, εἰκὸς ἦν, etc. (GMT. § 49, 2, N. 3). But these imperfects are regularly used without ἦν only when the necessity or propriety is *not met by the facts*. In the present case συγγνωστὸν ἦν would mean, ‘you would be justified in doing what you are now *not doing*,’ but συγγνώστ’ ἦν ἦν, ‘you would be justified in doing what you are now *not justified in doing*.’ Of course, the latter is the meaning here. Infractions of this usage are found, it is true, but they are rare. Moreover, συγγνώστ’ ἦν ἦν is certain Elec. 1026 in an exactly similar passage.

493, 494. η—η̄ in indirect disjunctive questions, after Homeric fashion, occurs in a few passages of the tragic poets. Many discredit it, and substitute εἰ—η̄. — θεσμά: heterogeneous plural of θεσμός, only here and Soph. frag. 90.

497. τῶνδε γονάτων: genitive instead of nominat., because the speaker has ἔλαυβάρου in her mind. — κεχρόσμεθα refers to the clasping both of hands and knees when Jason was a suppliant for her favor. See on 709.

500. δοκοῦσα μὲν τί.....δικος δέ, *expecting what good office from you, forsooth?* (None, of course.) Still I will do it.

503. οὖς...καὶ πάτραν: cp. 163. — ἀφικόμην, *came hither*.

506 fig. οἱ οἰκοθεν φίλοι are *kindred*, friends by natural relationship. Cp. Andr. 979, τύχαις ταῖς οἰκοθεν, *domestic calamities*; Pind. Pyth. 8. 72,

τὸς οἰκοθεν, his family ties; Troad. 963, *τὰ οἰκοθεν κεῖνα, those natural endowments*; Troad. 648, 371. — *οὐδὲ δέ, Pelias's family*. — *οὐκ ἔχρην, not ought not, but had no need, no motive*.

509. πολλαῖς μακάριαν, *happy in the view of* (H. 601 end) *many women*, i. e. envied by them. Said with bitter irony, in remembrance of former promises of Jason.

512. εἰ—γε as 88.

515. η τε = καὶ ἐμὲ η.

516 fig. δε: δν is omitted; GMT. § 63, 1. (b). — τεκμήρια: the touchstone, βάσανος, is meant. The same sentiment, Hipp. 925.

523. This verse is borrowed from Aesch. Theb. 62. — αὔτε = ὥσπερ, not rare in tragedy, see 1200, 1213.

524. ἀκροῖτι λαΐφους κραυγῆσοις, i. e. with furled sails. Medea's γλωσσαλγία is likened to a sudden gale.

526. καὶ emphasizes, not λαϊ merely, but the whole clause: *since, moreover (besides reviling me), you exaggerate the favors you have done me*. Cp. Soph. Phil. 380, O. T. 412.

529. ἐπίφθονος for Jason, because apparently boastful. The sense: 'You have intelligence enough to understand, though it is invidious for me to relate, that it was Love that,' etc. The antithesis (*μέν—ἀλλά*) is between νοῦς and λόγος.

532. ἄλλ' οὐκ, κ. τ. λ.: *but I will not undertake to settle the point with over-nicety*; the question, that is, to whom he owes his safety.

533 fig. γὰρ οὖν, *for really*. — τῆς ἐμῆς σωτηρίας, *in return for saving me*, genit. of price with λαμβάνω (Orest. 502), as if it were ἀντιλαμβάνω.

538. μὴ πρὸς ισχύος χάριν, *without giving way to violence, without allowing violence its sway*. Cp. H. F. 779, *ἀνομίᾳ χάριν δίδοντος*.

542 fig. χρυσός and ὑμηται are parallel. — γένοντο: GMT. § 34, 1 (a).

546. ἀμιλλαν, κ. τ. λ.: The same words Suppl. 428.

548 fig. γεγά: supplem. partic. — σώφρων, *chaste, virtuous*; the opposite of ἀκρατής, *incontinent, lustful*. His proof of σοφία, 551 fig., of σωφροσύνη, 555 fig., of φίλα, 559 fig. — ἔχ' ήσυχος: Medea had made a gesture of impatience.

554. η παιδα γῆμαι: added after τοῦδε as explanatory of it. So Heracl. 298.

555. η σὺ κνίζε, *the thing at which you are nestled*.

557. ἀμιλλαν πολύτεκνον = ἀμιλλαν πολυτεκνίας. A compound adjective used for the genit. of its derivative abstract substantive; a favorite Euripidean figure. So ἀμιλλα φιλόπλοιος, ἔρις ἀβρέτλοντος, ξενέφονοι τιμai, εὐτεκνοι χρησμοι (I. T. 412, 1148, 776, Ion 423): see also 1010.

560. γυνώσκων: parallel to ἔχθαρων, πεπλ., ἔχω above.

564. εἰς ταῦτό, *on the same footing*, making no distinction, that is, be-

tween them and Medea's children ; by this the latter would gain in consideration ; cp. 596. — In the next line, Elmsley's conjecture, *εὐδαιμονοῖς μερ*, certainly improves the sense.

565, 566. *τι δεῖ*; implies οὐδέν δεῖ, hence τε—τε. — *παιδῶν* : i. e. 'any more children.' — *λέα* (sc. τελη) = *λυτελεῖ*, as below 1112, 1362, and frequently in tragedy.

573 fig. The same sentiment again, Hipp. 616 fig., at greater length. — *χρῆν* : imperf. of unfulfilled necessity ; GMT. § 49, 2, Note 3 ; G. § 222, N. 2 ; H. 703. — *γάρ*, *the fact is*. It may, like that in 122, be explained by assuming an ellipsis: 'Things are not as they ought to be, *for...*' But it must be borne in mind that *γάρ* does not always mean *for*, and is not always a causal particle. Its original force (*γε + ἀρ*) must have been intensive and consecutive, something like *surely then*, and the recognition of this accounts for many uses of *γάρ* which otherwise can only be laboriously explained. So particularly the *γάρ* of wishes, not only in the formula *εἰ γάρ*, but by itself (*κακῶς γάρ ἔξελον* Cycl. 261 ; Orest. 1147 ; Hipp. 640), which might be roughly rendered *would then indeed*. And so it may be taken here, as *χρῆν* is nearly the same as *ἄφελον*. On this matter consult Klotz ad Devar. p. 231 fig., Bäumlein's Untersuch. üb. d. gr. Partikeln, p. 68 fig.; Kühner's Ausf. Gramm. II. p. 724. — *οὐκ εἴναι* : see on 73. — This speech of Jason's, 522—575, is just equal in length to Medea's, 465—519, each having 53 verses, excluding, of course, 468. This correspondence is common in the argumentative parts of Eurip. plays.

577. *παρὰ γνώμην*, *contrary to your mind or wishes*.

580. *ἐμοί*, *to my mind* : see on 404.

582 fig. *γλωσσῷ* with *περιστελεῖν*. — *αὐχῶν*, *presumptuously fancying*. — *οὐκ ἄγαν σοφός* : Cp. Hec. 1192, where it is said that such men are *σοφοί*, but not *διὰ τέλους σοφοί*.

584 fig. *ὡς καὶ σύ*, κ. τ. λ. There is a slight turn in this sentence, from an assertion to a prohibition : *As for instance you — had best not undertake to be*, etc. ; the full thought being, 'as, for example, you are a person of this sort, but beware of attempting your sophistries with me.' For *ὡς καὶ σύ* cp. Andr. 703 ; Hipp. 651. — *ἐκτενεῖ* : a wrestler's phrase.

588. *τῷδε λόγῳ* : *this argument in favor of my marrying the princess*.

591 fig. The thought is abridged ; it is in full : *It was not that (fear of my anger) that restrained you (from telling me) but the consciousness that your real motive in deserting me was a different one, namely that your marriage with a foreigner was likely to prove not reputable for your old age* ; i. e. if continued through life.

594, 595. *γῆμαι* : infin. after *οἴδα* instead of participle. This occurs only with *τοθί*, chiefly after the phrase *εἰ τόδ' τοθί*, seldom elsewhere (Soph. Ant. 473, Phil. 1329). — *λέκτρα βασιλέων*, *the royal bride*. *βασιλέων* is

generalizing plural; of a royal personage, of royalty. The Ms. reading λ. βασιλέως could only mean a king's wife. The correction is Elmsley's. — οὐλαντος : as if ἔγημα had preceded.

598, 599. *Let me not have prosperity which shall be galling, nor wealth which shall vex my soul*; such as that must be which Jason claims to have provided for her. — κνῆσις: GMT. § 64, 1.

600. οἰσθ' ὡς...φανεῖ; equivalent to οἰσθ' ὡς μετευξαμένη σοφωτέρα φανεῖ; since μετευξεῖ is in thought subordinate to φανεῖ.

606. γαμοῦσα, by taking another wife, as you did?

608. ἀράλα, a curse, curse-bringing. A dark threat. ἀράῖος has this sense Hipp. 1415, Iph. T. 778, and elsewhere.

609. ὡς with future indic. at the beginning of a speech, expressive of firm resolution; an Euripidean idiom. Sometimes, as here, in opposition to the preceding, sometimes in vehement assent. Usually explained (*τοθί*) ὡς, but perhaps rather the ὡς is causal: 'It is useless to talk, *for—*'; 'Have no fear about that, *for—*'. — κρινοῦμαι, *litigabo*. — τῶνδε: H. 577, Rem. c; G. § 173, 1, note.

613. σύμβολα: in contracting ξενία, guest and host broke a small bone (*δοτράγαλος*), and retained each a half, to be used thereafter as a credential either by themselves or others whom they might send; an interesting usage of the heroic age.

617. οἴθου, offer; GMT. § 11, N. 2; H. 702 end.

619. δᾶλλ' οὖν: well, at any rate.

624. δωμάτων κέπτοις: an expression peculiar to Eurip. (Alc. 546, Suppl. 1038), and ridiculed by Aristophanes, Thesm. 881.

625, 626. σὺν θεῷ δ' εἰρήτεαι, with leave of Heaven be it said; a formula to avoid the appearance of presumption and consequent divine displeasure. — ἄρνεσθαι, will be fain to disown.

627 fig. Jason having departed, the chorus (1) praises moderation and contentment in love and wedlock, and (2) bewails the lot of the homeless. Medea remains upon the stage. — ὑπέρ—δγαν, plus nimio; as it were, 'in over-excess.' Sometimes joined ὑπεράγαν.

629 fig. παρδεκαν: gnomic aorist. The plural of aor. in -κα, Heracl. 319; Ion, 1200; H. F. 590; Or. 1166, 1641. — ἀνδράσιν = ἀνθρώποις, as 675. — δλις, (just enough and no more) in moderation, as Alc. 907. — Ιάθοι: GMT. § 54, 2, (a).

633 fig. χρύστεων: χρύσεος has υ often in lyric passages, a license borrowed from the lyric poets. Pindar has even χρύσος once. — Ιμέρῳ χρ.: as with a poison. — οἰστόν: obj. of ἐφείης. Aphrodite appears here armed with Eros' bow.

635. στέργοι, lovingly watch over, as a parent over children.

639 fig. θυμὸν ἐκπλήξαστα: see on 8. — ἀπτολέμους, κ. τ. λ., but favor-

ing peaceful unions may she with keen judgment regulate the conjugal relations of women.

647. οἰκτρότατον ἀχέων, pitiable from its woes; ἀχέων genit. of cause, as with οἰκτείρω. Cp. μοῖρας εὐδαμώνες, Iph. T. 1491.

648 fig. Βανάτη.....ξανύσασα: rather (than live an exile) *may I perish by death, whenever I have come to that day.* This is, I think, the best understanding of this perplexing sentence. ξανύω, δρώ often mean *reach, arrive at*, usually, it is true, with accus. of place; but Tro. 595, ἤγε δ' ήμέρα δούλια, very much as here. (Others render *having ended this life*; but ήμέρα in this sense must have an adjective with it. Hermann's explanation, *moriar potius quam hunc diem exegerim*, according to which ξανύσασα stands for πρὸς ξανύσαι, is untenable.)

654. μέθον: obj. of έχω. — φράσασθαι, *to receive into my mind, to recognize the truth of.*

659. ἀχέριστος δλοιτο, *may he perish gracelessly or dismally*; without having any χάρις, grace or favor, shown him. Jason, the author of all this unhappiness, occurs suddenly to mind. — δη τῷ πάρεστιν, *who can find it in his heart.* — καθαράν (unless indeed καθαράς) poetically joined to κλῆδα instead of φρενῶ: *undoing the bolt of a guileless heart*, disclosing frankly one's real character. — ἀνοξεία after δη, justified by the infin. τιμᾶ. — δη μέν: opposition to others (δλλοις δέ) is implied.

663. Aegeus enters from the right, as coming from the harbor (682).

668. δημφαλον γῆς: a white stone in the nave of the Delphic temple was believed to mark the centre of the earth.

669. δητες γένετο: indirect for πῶς γένηται; GMT. § 88, N. 1.

675. κατ' ἀνθρά: H. 660 c. — συμβαλεῖν: exegetical infin.; 'words too wise for a man in respect of understanding them'; that is, *too wise for a man to understand.* Notice ἀνθρά = ἀνθρωποι.

676. μέν (without δέ) is not unfrequent in questions. Cp. 1129.

677. ἐτελ τοι καλ: this formula means *especially as.*

678. The scholiast gives as the current form of the oracle:—

ἀσκοῦ τὸν προύχοντα πόδα, μέγα φέρτατε λαῖν,
μὴ λύσῃς πρὶν γονὸν Ἀθηναίων ἀφικέσθαι.

(so, with slight variations, Plutarch and Apollodorus), and explains its meaning thus: ἀσκοῦ οὖν τῆς γαυτρός, πόδε δὲ τὸ μόριον, παρόστον ὡς δὲ ποδεῶν τοῦ ἀσκοῦ προέχει. λέγει οὖν δι τῆς ἔχρησέ μοι μὴ συνελθεῖν ἐπέρα (Έταρρα, Elmsl.) πρὸς ἐπιβῆναι τῆς πατρίδος. Medea attempts no solution of the mystery.

682. ὡς τῇ χρῆσθαι: GMT. § 109, Note 4, (a). Exactly, *under the feeling of what need?* ὡς is not quite meaningless.

684. ὡς λέγουσι refers to εὐσεβέστατος. Of Pelops' other sons, Atreus and Thyestes at least were not εὐσεβεῖς at all.

688. Medea turns away as if to end the interview abruptly. Aegeus' attention is thus drawn to her sorrowful appearance.

689. *εστι*, *thus*: see on 50.

690. *Aegeus, I have*, etc.

694. *εφ' ἡμῖν*, not simply *besides me*, but *superceding me, in authority over me*. *γαμεῖν ἐπὶ τῷ* or *ἐπέγαμεῖν τῷ* is used of taking a second wife 'over the head,' as we might say, of some one, either the first wife or the children. Alc. 305, 372, Orest. 589, Herod. IV. 154.

695. *ἢ ποτε*, if right, must mean, *Is it possible that—?* (*Really in any way—?*) But it is not elsewhere used in questions implying surprise or incredulity as to a statement already made, but in those containing a suggestion of the speaker's, which he brings forward with more or less hesitation. Cp. 1308. Accordingly the conjecture *μή ποτε* (Weil) has much in its favor.

696. *πρὸ τοῦ*: H. 525 d; G. 143, 2.

698. *μέγαν γ' ἔρωτα*, namely, *ἔρωτος*. The sense: 'Yes, 't is a new passion, and a mighty one, that made him desert me. Inconstancy is his nature.' She next explains that this passion is ambition for rank.

699. *ἴρω* = *έάσθω*. 'Never mind him.' Soph. O. T. 669, δ δ' οὖν *ἴρω*.

703. *ἡν*: GMT. § 11, Note 6.

707. *ἔπειρος*: see on 223.

708. *λόγῳ μὲν οὐχί, κ. τ. λ.*: *he pretends not to, but he is willing to be patient under the affliction.* This last with irony, as it were Jason's own hypocritical language. She means that he is secretly glad of it. So understood, the vulgate, which has caused some perplexity, seems to give good sense.

709. Suplicants clasped the knees, grasped the right hand, or stroked the beard of the person supplicated.

715. *βλατός θάροις*: that is, 'may you live happy till your death.'

717. *Στ.* as often, where *γέρον* would have been in place.

720. *Θεῶν*: the gods are the guardians of suppliants; Medea, in saying *Ικετὰ γῆγοναι* (710), had put herself under their protection.

722. *φροσθός εἰμι, am helpless, undone, have utterly failed.* Cp. Heracl.

703. (Others, *am eager*; but there is no example of such a use of *φροσθός*.)

724. *περάσομαι—δίκαιος ἀντιτίθησθαι*, *shall be justified in trying.* According to Greek views of the *jus gentium* it would be right for Aegeus to protect Medea if she fled of herself to him as a suppliant, but not to take her himself out of another's dominions.

725—728. These four lines seem to be a paraphrase of 723, 724, 729, 730, repeating a part of the thought in a diluted form. They seem to have been written as a substitute for them, by some one who thought the original expression obscure. Hence I have followed Kirchhoff in bracketing them.

Nauck rejects 723, 724, and 729, and places 730 after 726. — οὐ στε μὴ μεθῶ: GMT. § 89, 1; H. 845. — τινι: dativus commodi.

729. ἀναλλάσσοντος πόδα: πόδα (or κῶλον, etc.) is often joined, for greater vividness, to intransitive verbs of motion (*βαίνειν, περᾶν, ἐπάσσειν*, etc.) as a kind of cognate accusative (as it were, *walk a footstep*); especially common in Eurip.; Alc. 1153, Elec. 94, 1173, Hec. 53, 1071.

735 fig. Join τούτους ἀγοντινές ἐκ γαλας ἐμέ, at the bidding of these, should they attempt to carry me off out of the country. ἐμέ cannot depend on μεθεῖο, which would require a genit. The MSS. have μεθεῖς, which, if right, would be for μεθεῖης, a solitary instance of its kind; this shorter form (μεθεῖμεν, etc.) is common enough in plural, but not in singular. ἀγω of forcible abduction.

737 fig. are badly garbled in the MSS., which give ἐνώμοτος...κάπικηρυκεύματος οὐκ ἀπ πίθου: this makes the passage merely a repetition of the first part of the sentence. But plainly λόγος δέ stands in opposition to ὅρκιοις μέν, and the meaning must have been, ‘but if you make an agreement in words merely, and not with oaths, then you will be likely to yield to my enemies’ demands.’ A single hint of the original text, κάπικηρυκεύματα, is furnished by a scholium. I have written the passage, nearly with Nauck, so as to give the needed sense, without feeling at all sure that the words are Euripides. — φλοιος: namely of my enemies.

739. τάμα: nearly equivalent to ἔνδι. Cp. Andr. 235.

741. θεξας = θεεξας ἐν λόγοις. (Porson.)

744 fig. Construe δεικνύναι ἔχοντα, to show that I have: cp. 548. ἔχοντα (instead of ἔχοντι) agreeing with the omitted subject of the inf.; cp. on ἀνοίκατα, 660. — τὸ σὸν, thy interests. — ἔξηγον θεός, name (properly dictate, go over beforehand) the gods I am to swear by. So ἔξαρχ' δρκον, Iph. T. 743, administer the oath.

747. συντιθεῖσθαι, together, comprehensively; γένος belongs with δυνη. Cp. Hec. 1184; fragm. 658. Verse 748 occurs again, Iph. T. 738.

750. ἄλλος, on the other hand; Cp. on 296.

753. δ for τούτοις δ. It might have been οις.

754. πάθοις = εὖχει παθεῖν. Opt. of wishing in a question.

758. τυχοῖσ' & βούλοματ: δ either for ἔκεινων δ, cp. 753; or like τοσόνδε 259. — Aegeus here departs towards the left, as going to foreign parts.

759. πομπαῖος: Hermes, adept in cunning and subterfuge, guides persons through difficult enterprises and journeys: Rhes. 216; Soph. Elec. 1395; Phil. 133; Aesch. Eum. 90; Il. ω, 182.

760 fig. The construction is πρόβατάς τε (ἔκεινα) ὡν ἔπινοιαν κατέχων σπεύθεις (αἴτια). “Idem est ἔπινοιαν κατέχων quod ἔπιθυμιαν ἔχων.” (Elmsley.) Cp. πόθον κατέχων, Phoen. 330.

* δεδάκησται: the dramatists use the tenses δοκήσω, etc., freely, especially in chorral passages.

766. εἰς ὅδον βεβήκαμεν: that is, we are no longer wandering at random, see our course clearly before us.

768 fig. ḡ, where; καθ' ὁ μέρος. Schol. In the very matter, she means, which perplexed her most; see 386 fig. — ἐκάμνομεν: as a ship in distress: cp. Aesch. Theb. 210. — λιμήν: so Andr. 891 Orestes is called a haven.

770 fig. πρυμνήτην κάλων: the ancients moored their ships with the stern towards the shore. — μολόντες: see on 314. — δοτύ, the lower town; πόλισμα, the acropolis.

773. δέχου, expect.

778, 779. These two verses come in very awkwardly after 777. They were plainly written as a substitute for it, not to follow it.

781. λιπούσο' δί, Wecklein after Elmsley; the MSS. λιποῦσα. The participle represents the optative. — The next line is suspected by many; cp. 1060.

785. μὴ φεύγειν depends on the idea of entreaty implied in δῶρα φέροντας. Cp. Suppl. 285, γούνασι...πίτνω...τάφον ἔξανύσασθαι, and Heracl. 345. This verse (lacking in a good Ms.) is also suspected.

790 fig. ἀπαλλάσσω, dismiss. — φμωξα: aor. as 223. Medea has now given up her former plan (375) of causing Jason's death. The idea which has all along been dimly present to her mind has now taken definite shape; she will take a more exquisite revenge by killing his children with his new wife, leaving him childless and without prospect of issue, to pass an old age of regret and remorse. — τοῖντεῦθε : cp. on τοῖνθένδε, 1167.

795. φόνον φεύγουσα: the place of the murder was accursed for the murderer; he was obliged to flee and seek expiatory rites (καθάρια, δγνωμα) at the hands of some one at a distance, to be freed from blood-guiltiness (*μίαρια, αίμα*).

798. The thought suddenly strikes her that her life must be rendered miserable by such a deed, but she dismisses it with *Never mind; what profits me my life* in any case? Λτω: a formula of indifference or defiant resolution; cp. 819; Heracl. 455; Orest. 794; cp. also 699.

802. σὺν θεῷ, with Heaven's help; cp. 625.

814 fig. οὐν̄ ξατιν̄, it cannot be. — πάσχουσαν after σοι: see on 660.

819. οὖν (i. e. οἱ ἔν) μέση, intervening; 'all that you can say meanwhile.' Cp. Hel. 630; Or. 16; H. F. 94. (Or perhaps between us; 'the present discussion'; cp. Hel. 944; Elec. 797.)

820 fig. Addressed to the nurse, who has come out from the house. — πιστά, confidential matters. — δευπότας, the generalizing plural; she means herself. — γυνὴ τ' ἔφυς: so as to sympathize with another woman.

824 fig. The first strophe and antistrophe celebrate the praises of Athens. After this apparent digression, the chorus returns to the matter in hand

with the thought, ‘How can such a place harbor a criminal such as you will be,’ and appeals again to Medea to desist from her design.

825 fig. θεού πωλεῖς: Erechtheus (or Erichthonius) was a son of Hephaestus and Gaea. — ἀνορθήτου: so that the autochthonic race have always remained in possession. — The σοφία is thought of as a natural product of the country. — λαμπροτάτου: the clear air of Attica was famous, and was thought to impart vivacity and grace.

834. ‘Αρρονιάν must be subject to φυτεῦσαι, not object, for nine Muses could not bear one daughter. That the Muses were born in Attica, and that Harmonia was their mother, seems to be an invention of Euripides. Hesiod makes them daughters of Zeus and Mnemosyne, born in Pieria near Olympus.

835 fig. The text is in disorder. As it stands, the goddess dips water from the river to infuse its coolness into the breezes she wafts over the land. This is perhaps endurable, but hardly the double accus. with καρπεῦσαι (either χώρας or μερπλαις [ἀέρας] would be required); moreover, we have (after rejecting αέρας, impossible for metrical reasons) a gap of seven syllables, best placed with Kirchhoff after χώραν, — — — — — — — . The lost words contained some equivalent to αέρας.

844 fig. Loves which are the companions of wisdom are chaste and temperate loves as opposed to sensual passion, including the ἔρως ψυχῆς of the philosophers; see Eur. frag. 342. Such are παντολας ἀρετᾶς ξυνεργοί, that is, join with wisdom in producing every virtue.

846 fig. The order: πῶς οὖν ἡ πόλις ιερῶν ποταμῶν ἡ χώρα πόμπικος φίλων ἔξει σε..., etc. — ιερῶν ποταμῶν: gen. of characteristic, H. 568. — φίλων πόμπικος, safety harboring its friends, affording them a safe refuge. In this sense πόμπικος ὁ δαλμῶν (the Dodonian Zeus), Phoen. 984. — τὰν οὐχ δοταν μετ' ἄλλων, you the polluted among your fellow-men.

854. πάντη σ' Nauck for πάντες. The repetition of σε is not surprising.

856 fig. φρενὸς...χειρ...καρδία τε: a curious enallage; boldness either of mind or in your hand and heart. — τέκνον (vocative), Nauck. But even thus the text is hardly sound.

861 fig. ἀδακρυν...φόνου, keep tearless the lot of murder, i. e. ‘keep from weeping at the murder you are destined to commit.’ The emphasis falls on ἀδακρυν = ὥστε ἀδακρυν εἶναι. μοῖρα φόνου in the same sense, Elec. 1290.

864. φοινίαν of the effect; ‘stain your hand red.’

866 fig. καὶ γάρ as at 314. — οὐταν: οὗτοι ἄν.

871. ὑπεργάσματι, a rare word, seems here to have the sense of ὑπουργέω.

872. διὰ λόγων ἀφικόμην: H. 629 d. See on 1081.

876. ἡμῖν, of course, with συμφορώτατα. She gives him back his own arguments; see 563, 595; and so in the following sentences.

879. τι πάσχω; *what am I thinking of? what possesses me to act as I do?* Cp. 1049.

880. παιδες: referring to 565. — χθόνα φέγγοντας: their banishment from Iolcus is meant. — ἡμᾶς: Jason and all the family; see 551–554.

884. συφρονεῖν refers to 549.

887. ξυμπεραίνειν and the following infinitives are brought in as if ην... μετέχειν had preceded, instead of the impersonal η...μετείναι. Hence, too, the accus. κηδεύοντας. — παρεστάναι λέχει: that is, assist at the bridal ceremonies, particularly in conducting the bride into the θάλαμος. — νύμφην, κ. τ. λ.: construe ἡδεσθαί τε κηδεύοντας (*tending*) νύμφην σέθεν.

889 fig. ἐσμὲν οἴό έσμεν: a depreciatory expression. Cp. 1011. Said in reference to 573 fig. — γυναῖκες is predicate nom., ‘in short, we are women.’ — κακοῖς: generalizing plural; *you were not therefore bound to imitate a bad example like myself.* She compliments him on his forbearance at their previous interview. — By νήπια she means blind, senseless invective.

892. παριέμεσθα, *I speak you fair, I crave your good-will.* παρεσθαι is used of one who by concessions and fair words tries to win over another. — φρονεῖν: infin. of the imperfect; GMT. § 15, 3.

896. διαλλάχθητε τῆς πρ. ἔχθρας, *make peace in renouncing your former enmity.* Since διαλλάσσομαι is strictly *effect a change in my relations*, it can, like any other compound of διλλάστω, take the genitive. — The children, in answer to this summons, appear from the house accompanied by their guardian.

899 fig. οἴμοι...κεκρυμμένων: with admirable art the poet makes Medea's grief overcome her in spite of the part she is acting, so as almost to betray her. Her tears burst forth at sight of the children, and these words escape her almost involuntarily. But, recovering herself, she goes on δρ' ὁ τέκνα, κ. τ. λ., so as to lead Jason to understand τὰ κεκρυμμένα of the hidden future, and refer her emotion to natural anxiety for the children's life.

904 fig. χρόνῳ, *at length.* — τήνδε, *as you see.*

906 fig. χλωρόν, *fresh.* Like our *green* (wood, fruit, etc.), it is opposed to dry, withered, without reference to color; so, finally, as applied to wine (Cycl. 67) or water (Phoen. 660) it can mean little else than *sparkling*. — προβατη μεῖζον = προβατη ὥστε μεῖζον εἶναι.

908. ἑκενα, *your former conduct.*

909 fig. ὀργὴ ποιεῖσθαι: periphrasis for ὀργίζεσθαι. — παρεμπολῶντος (αὐτῷ): genitive absolute, instead of the dative with πόσει, simply for convenience of the verse. H. 791 d. Cp. Soph. Trach. 803.

912. νικῶσταν = κρείσσων. — ἀλλὰ τῷ χρόνῳ, *in time at any rate* (if not at once). For this use of ἀλλά, H. 863 a.

915. πολλὴν θηρικὴ προμηθίαν, *has taken measures of great prudence.* — σὺν θεοῖς, as 802.

917. τὰ πρώτα of persons of the highest rank, Or. 1248 and elsewhere.

920. τέλος, *period.* Just so Alc. 412, γήρως τέλος.

922. αὕτη as vocative; H. 680 a; G. § 148, N. 2.

926. εὐθέσθαι περὶ τῶν is not Greek. The right expression (see Iph. T. 1003) is εὐθέσθαι τὰ τῶν. περὶ has crept in from above, and before τένδε two syllables (— ~), containing the article, have fallen out.

928. ἐπὶ δακρύοις ἔψυ, *is by nature prone to tears.*

929. τάλαντα, *tenderly; poor woman.* This verse comes in rather abruptly here. The coherence is improved by placing 929–931 between 925 and 926.

931. οἰκτος εἰ, *a compassionate anxiety (ein wehmüthiges Gefühl, Klotz) as to whether.* Cp. 184.

934. ἐπει, κ. τ. λ.: the apodosis is 938 fig. — ἀποστεῖλαι: a mild term.

938 fig. ἀπαρόμενοι: the present in a future sense, like εἴμι. H. 699 a; GMT. § 10, 1, Notes 6 and 7. — δπως δν: H. 741; GMT. § 44, 1, N. 2.

942. δλλά as 912; *at any rate.* — πατρός: the genitive with αἰτεῖσθαι (as if δεῖσθαι) is surprising; cp. 1154.

944 fig. πείσειν σφε, *that I shall persuade her (not that she will persuade him),* as 946 shows. The following verse then means, ‘if she is soft-hearted and susceptible to your blandishments like others of her sex.’ Medea slyly flatters Jason’s self-complacency; he prides himself on his influence with women. The MSS. continue 945 to Jason; that it belonged to Medea is seen from the scholia.

949. From 786. Elmsley and Kirchhoff reject it there and admit it here.

950. δλλά in abrupt transition. — δσον τάχος = ως τάχος = ως τάχιστα.

958. οὔτοι μεμπτά, *not to be despised,* with a double meaning. The reader should not fail to note the covert irony of many of Medea’s phrases, as 952, 957.

962. ήμας, *me.* Jason’s vanity is wounded at the thought that gifts can prevail more than his own influence.

965. μή μοι σύ: sc. λόγους λέγε. — λόγος: this proverb, as quoted Plat. Rep. 390, runs: —

δῶρα θεοὺς πείθει, δῶρ' αἰδίοντος βασιλῆς.

paraphrased, Ovid, Ars Amat. iii. 653, *munera, credere mihi, capiunt hominesque deosque.*

966 fig. The argument is: ‘such finery beseems a fortunate princess rather than an outcast like myself, and as for its value, I would give even my life to keep my children from banishment.’ — δ δαίμων, *Fortuna, the luck.* — κείνα = τὰ ἐκείνης. — νέα τυραννεῖ, *she is young—a princess.* —

φυάς: that is, the remission of the penalty. **ἀλλάσσεσθαι** is *receive in exchange for, purchase at the price of* (less often *give in exchange*).

974. (*τούτων*) **ἄν ἐρῆ τυχεῖν**: purposely ambiguous. The omitted antecedent depends on *εὐάγγελοι*. — The children here depart with their guardian-slave and Jason.

978 fig. **ἀναδεσμᾶν ἄταν**, *the bane of the head-bands = the baneful head-bands*. — **τὸν "Αἴδη κόσμον, funestrum ornatum.** (Pflugk.)

985. **νυμφοκομήσει**: namely, as bride of Hades; the same idea Iph. Aul. 461, Or. 1109.

989. **ὑπερφείβεται**: as out of a snare in which the feet are entangled: cp. Aesch. Pers. 100. Three syllables (— —) are lacking after this word.

992 fig. **ταισὶν—βιοτῷ**: two datives, of the whole and part, instead of **ταῖς βιοτῇ**. Cp. Hipp. 1274, **φ μανομένη κραδί...έφοριστη,** H. F. 179; Bacch. 619; Heracl. 63.

995. **μοίρας παρούχει**, *are at fault respecting your lot, fail to realize what awaits you; literally, have strayed beyond it.* (Not, ‘how art thou fallen from thy high estate.’)

996. **μεταστένομαι**, *I pass to bewailing, I bewail in turn* (after having bewailed something else). Schol. **μεθίσταμαι δὲ καὶ ἐπὶ τὸ σὸν ἀλγός.** So **μετακλαίομαι**, Hec. 211. In neither of these places can **μετα-** mean *too late* or *afterward*. Cp. **μετεύχομαι**, 600.

1000. **σοι**: dat. of disadvantage.

1002. The **ταΐδαγωύς**, who has accompanied the boys to the palace, here returns with them, and addresses his mistress in breathless eagerness to tell the good tidings. Medea, assured of the success of her plans, and now brought face to face with her dreadful task, stands motionless with horror, and seems not to hear him. — **ἀφείνεται**: cp. the construction of **ἀφίεται** here with that at 1155. Creon's consent had not yet been obtained (1156 fig.), but as the bride has promised to intercede, the servant thinks the matter certain.

1004. **τάκεθεν, so far as matters in that quarter are concerned.**

1006 fig. From 923 fig.

1009 fig. **μῶν...οὐκ οἶδα, do I, without knowing it, announce some mischance?** **τίχη** in a bad sense, as 1203. — **δόξα εὐάγγελος** is *the credit of bringing good tidings*; see on 557.

1011. **ἥγγειλας οἵ' ἥγγειλας**: cp. 889.

1013 fig. **πολλή μ' ἀνάγκη**, sc. **δακρυρροεῖν.** — **ταῦτα γάρ, κ. τ. λ.** The idea is, ‘my own perverseness, under influence of the gods, has brought this about.’ She is thinking of the sending of the fatal gifts, but the old man understands her impending banishment, and answers accordingly.

1015 fig. **κάτει, shall return from banishment.** — **πρὸς τέκνων, through**

thy children. — καρδῖον in double sense; shall restore from banishment, and shall bring down to Hades.

1018. θυητὸν δύνα, one who is mortal.

1020. The attendant enters the house; the children remain. In the remarkable scene which follows, Medea is swayed now this way, now that, by conflicting emotions.

1021 fig. πόλις and δώμα covertly allude to the lower world; so οἰκ. δεῖ with significance.

1026 fig. λαέρτρα: not pleonastic, but = *match, marriage.* — λαμπτέδας: to carry torches at the bridal festivities was the special duty of the mothers of the contracting parties.

1029. ἀλλως, to no purpose. — 1030 also in Troad. 755.

1035. γηλωτόν: feminine, or neuter referring to the infin. clause? Probably the latter.

1039. ἀλλο σχῆμα βίου: ambiguous; the boys understand the splendid life in the palace; she means the life below.

1046 fig. τούτον with emphasis; 'by harming *them*,' not the guilty man himself. — δὶς τόσα: twice as great as I inflict on him.

1049. τί πάσχω; as 879. — γλωτα: forgiveness of a wrong the Greeks considered no virtue, but a weakness.

1051. τῆς ἡμῆς κάκης, κ. τ. λ.: genit. of exclamation, followed by the infinitive expressing astonishment; GMT. § 104. *Shame on my cowardice! To think that I should even have let slip soft words from my heart.*

1054 fig. θέρασιν: she speaks of the murder as of a sacrifice, and says, 'let him whose conscience forbids his presence, stay away.' The language is that of one warning the unholy away from a sacred act. — αὐτῷ μελήσα, sc. μὴ παρέια. — χείρα δ' οὐ διαφθερᾷ, manum non corrumpam misericordia. (Pflugk.) The idea is enfeeble, destroy the force of; so γνώμην διαφθείρειν, allow my resolution to waver, Aesch. Ag. 932.

1056 fig. θυμός: Medea addresses her passion as it were another person. She falters again for an instant, but with a sudden revulsion of feeling bursts forth μὰ τούς, κ. τ. λ. — ἐκεῖ: in Athens.

1059 fig. With these words Medea's frenzy culminates; hereafter her mood is one of calm and unflinching resolution. — παρῆστος: she persuades herself, in spite of 1045 and 1058, that it is too late to save the boys by flight. — 1062, 1063, from 1240, 1241.

1064. πέπρακται: GMT. § 17, N. 6.

1069. προσωπεῖν: this word means either to greet at meeting (895) or to bid farewell at parting; here the latter. The children are yet on the stage; Medea must have detained them at 1056.

1073. ἐκεῖ—ἴνθεδε: both with a double meaning.

1074. προσβολή: *embrace.* ἐν δὲ τῷ περιπτύσσεσθαι καὶ καταφίλειν ταῦτα λέγει. Schol. Cp. Suppl. 1139, προσβολαὶ προσώπων.

1077. *οὐα = οὐα τε.* So Kirchhoff. But the text is very uncertain.

1079. *βουλευμάτων*, better judgment. This sentiment Euripid. has repeated several times; as fragm. 838, *αἰαὶ, τόδ' ήδη θείον ἀνθρώποις κακόν,* *ὅταν τις εἰδῇ τάγαθόν, χρῆται δὲ μή.* Cp. the well-known words of Ovid's Medea (Met. 7, 20), *video meliora proboque, deteriora sequor.*

1081. The children have again entered the house; Medea remains anxiously looking for further news. Meanwhile the chorus-leader recites the following verses, which are not a stasimon, but only an anapaestic passage separating the parts of the episode, like that at 357, but of unusual length. She prepares the way for the sentiments about children she expresses below (1090) by saying that she, in spite of her sex, has participated in philosophical speculations, since some women, though few, have intellectual culture (*μούσα*). A similar exordium, Alc. 962. — *διὰ λεπτ. μέθων* *ἔμολον*, have engaged in subtler arguments; cp. 872.

1087 fig. *ταῦρον γένος*, a small class: supply *ἔστιν*. *μέλαν* was ingeniously supplied by Elmsley, after Heracl. 327, *ταῦρον μετ' ἄλλων ἔνα γάρ* *ἐν τολλοῖς ιώσις εἴρους δὲ δύτοις, κ. τ. λ.* — *τὸ γυναικῶν* is added somewhat freely at the end; of womankind namely, referring to *γένος*.

1091. *ἄπειρος*, namely *ταῦδε σοίς*, as the next clause shows. A like sentiment, Alc. 880; the reverse, Ion 488.

1094 fig. *δι' ἀπειροσύνην εἴτε*, through inexperience as to whether. — *οὐχι* *τυχόντες*, inasmuch as they have none (children).

1101 fig. *πρότον μὲν — τε*: see on 126. — *ὅπως θρέψωτι*: GMT. § 45 and Note 8. — *ὅπόθεν λείψουσι* is an indirect question partaking of the nature of an object clause after an expression of care or anxiety; cp. GMT. § 45 Remark, and foot-note.

1103. *ἐκ*, after.

1105. *τὸ π. λοισθίον κακόν*, the crowning evil of all.

1107. *καὶ δὴ* as 386.

1109. *εἰ δὲ κυρήσου δαίμονος οὐτος, si tamen ea fortuna eveniat.* (Elmsley.)

1112 fig. *λύει* = λυσιτελεῖ, as 566. — *τῆνδε λύπην* is the grief of losing children by death, and the sense is: 'Why, for the sake of having children, should men incur such afflictions at the hands of the gods!'

1117. *τάκεθεν* for *τὰ ἐκεῖ*, from the influence of *καραδοκῶ*.

1123. *λιποθάνα*: that is, 'not leaving unused,' taking the first means of conveyance that offers. *ναῖαν ἀπήνην*: a circumlocution for *ship*, like *ράιον θῆμα*, Iph. T. 410.

1129. *μέν* as in 676. — *φρονεῖς δρθά*; are you in your right mind?

1133. *μη σπέρχου*, don't be excited. — *φίλος*: nomin. for vocative.

1140. *ἐσπεισθαι = σπονδᾶις διαλελυκέναι.*

1141. *δέ μέν τις*: H. 525 a, fine print. *τις* shows that *δέ μέν* does not refer to any particular person.

1143. στέγας γυναικῶν (accus. of place whither), the γυναικωνῖτις or women's apartment. It was unusual for a man to enter this, but the joy of the moment excused this infraction.

1144. θαυμάζομεν, *look up to.* (Elmsley.)

1150. ὄργας ἀφέρε: 456 and note.

1151 fig. οὐ μὴ δυσμενῆς ἔσται...παύσαι δὲ...καὶ στρέψαι, κ. τ. λ., *be not wrathful...but cease...and turn,* etc. GMT. § 89, 2 and Note 1, where similar examples. The futures express a command, and are probably interrogative, οὐ going with all of them, μὴ only with ἔσται. Otherwise Goodwin, l. c. Rem. 1.

1153. οὐστερὸς δν, sc. ρουλήγ.

1154 fig. παρατίθεαι: παρατείσθαι πατρός is less anomalous than ατείσθαι πατρός, 942, but both are singular. — ἐμὴν χάριν adverbial, *for my sake.*

1158 fig. ἀπείναι: the boys returning home with their attendant, Jason going elsewhere. — ἡμπέσχερο: aor. (H. 438, 5); the form ἡμπέσχερο, with double augment, is very doubtful.

1162. εἰκό (gen. εἰκόῦς, Hel. 77), collateral form of εἰκών.

1165 fig. πολλὰ πολλάκις, *often and again.* — τένοντ' ἐς ὅρθον: τένων is certainly the *foot* (properly the *sinew of the heel*), as Bacch. 938, and ὅρθος seems to mean *raised on tiptoe.* She stands on tiptoe and looks over her shoulder to survey the fall of the robe.

1167. τούτῳθένδε, *deinde.* Strictly an appositive; *as the next thing in order.*

1169 fig. φθάνει with a participle as usual, but followed by μὴ πεσεῖν (instead of the more regular πρὶν πεσεῖν), since it implies *prevention*, a negative idea. GMT. § 95, 2 (c); H. 838. *Scarcely does she throw herself...in time to avoid falling, etc.*

1172. Πανὸς ὄργας. Such a sudden and unaccountable feeling of terror as sometimes comes over one in deep forests and lonely mountain glades the Greeks believed to be sent by Pan, and thence any apparently causeless fright or *panic* (*πανικὸν δεῖμα*), even in battle, as well as sudden madness and epileptic fits, were thought to come from him. A like crazing influence over the mind was ascribed to other deities, Dionysus, Hecate, Cybele. In such cases it was proper that the divine presence be recognized by an ὀδολυγή or *prayerful ejaculation*, a peculiar cry of the women, expressive of religious fervor and joy, and used on divers sacred occasions.

1173 fig. πρὶν γε, *till at length.* — δημάτων ἀπὸ κόρας στρέφουσαν: i. e. ἀποστρέφουσαν κόρας δημάτων. Tmesis.

1176. ἀντίκμολπον, *in a different strain from,* governs δλολυγῆς. Cp. Alc. 922, ὑμεναλων γόδος ἀντίκαλος.

1181 fig. ήδη... ξπτερο shows how long it was that the princess lay in her swoon. *Already a swift walker, at a brisk pace (ἀνέλκων κώλον), would have been reaching the goal of a course six plethra long (that is. would have walked a stadium), when she, etc.* The transcribers strangely misunderstood and garbled this passage. The reading in the text is Porson's, after corrections of Reiske and Musgrave. But even this is hardly sound; ἀνέλκων, in this connection, for ἀνακονφίξων, ξειλπων, is odd, and as all the MSS. have the acc. ἐκπλεθρον agreeing with κώλον, it seems likely that κώλον (as Aesch. Agam. 344) meant one side of a double race-course, and that ἀνέλκων has replaced some other participle, with the idea of *passing over*; perhaps ἀνέρχων or ἀνελθών (Weil ἀνειλῶν).

1183. οὐ as in the expressions ἔξι εἰρήνης πολεμεῖν, ἔκ δακρύων γελᾶν, etc. Transl. *from this condition of, or after remaining with.* — ἀνάθεσιν with δυματος by a kind of zeugma. Elmsl. compares τυφλὴν χεῖρα, Ph. 1699, τυφλὴ τοῦτο, Hec. 1050.

1193. By σύνθεσμα are meant *clasps* of some sort (cp. Bacch. 697), by which the head-dress was fastened on, and '*the gold held the clasps*' means simply that the golden clasps would not give way.

1196. κάρτα δυσγαθῆς ιδεῖν, *very hard to recognize at sight.*

1197. δῆλος: see on 61. — κατάστασις, *expression, strictly settled condition.*

1200. πεύκινον δάκρυ· πίστα. Hesych.

1204. τόχην... διδάσκαλον: i. e. we learned caution from the recent calamity.

1209. γέροντα is used adjectively. γέρων τύμβος, of an old man ripe for the grave, occurs again Heracl. 166.

1216. ή δ' ἀντελάγυτο: of course only in appearance, by the adhesion of the robes; it does not imply, as the Schol. thought, that she was still alive. — πρὸς βίαν δύο, *struggled violently.*

1218. ἀπόστη, *desisted.*

1221. ποθενή δακρύσιται: a misfortune *welcome to tears* is boldly put for one which calls for, or excites a desire for tears. (The meaning *to be mourned for*, which Liddell and Scott, 6th ed., assign to ποθεωτός here, it cannot possibly have.)

1222. The sense: 'your situation I will not speak of.'

1224 fig. The messenger closes with some rather gloomy reflections: there is, he thinks, no such thing as true happiness among men; philosophers, who pretend to have found the key to εὐδαιμονία, are guilty of most serious deceit. — οὐ νῦν τρώον: cp. 293, 446.

1227. ξημίαν: they deserve punishment, he means, for misguiding the multitude. Many write μωρίαν on conjecture.

1228 fig. He distinguishes between εὐδαιμονία, complete happiness un-

alloyed with misery, and *εὐτυχία*, mere good luck for the time being. — The messenger now departs.

1238 fig. *τοῦργον*: subject of *δέδοκται* and explained by the inf. *ἀφορμή* and *ἐκδούναι* as appositives. — *κτενούση—διγουσαν*: the nearer conforms itself to *μοι*, the latter falls back into the accus.

1240. *πάντως*, *in any case*. Even if she spared them, they would be killed as instrumental in causing the death of the princess and Creon.

1243. *μὴ πράσσειν*: *μὴ οὖ* (which Elmsley restored) would be in place here, but is not necessary; see GMT. § 95, 2, Note 2, last part.

1245. *βαλβίδα*: the deed is to be the beginning of a long career of wretchedness, which she likens to a race. — *λυπηράν* goes in thought rather with *βλού*; see note on *καθαράν*, 660.

1250. *τε—σι*: H. 855 b. — Medea enters the house.

1251 fig. The text of this ode is corrupt in several places, though its tenor is plain. The chorus calls, as a last resort, on the gods to prevent the impending crime; on the Sun, Medea's and the children's ancestor, and the Earth, who will be polluted by the blood; deplores then the murderous frenzy which can bring nothing but evil in its train.

1252 fig. 'Αλιος has not often ἄ, but a clear case seems to be Soph. Trach. 835. — *κατέβει* *θερεῖ*: as *ἰνάκουσον ἀκουσον*, Alc. 400, and several other examples. The preposition belongs equally to both verbs. 'Look on her before she does the deed' implies, of course, 'prevent her.'

1255 fig. The MSS. *σᾶς γὰρ ἀπὸ* against metre; *ἀπὸ* has crowded out some trochaic word beginning with a consonant. — *ἴβλαστεν*: who? Medea, as it stands. But it is the boys' divine origin that the chorus is thinking of, not Medea's, who is referred to in the next line as *ἄνερες*. So, too, the Scholiast; *ἴβλαστεν· ἀντὶ τοῦ ἰβλάστησαν, ἔφυσαν*. *ἔπει ή Μήδεια μὲν ἐκγυνός Ήλιού, οὐτοι δὲ ἐκ Μῆδειας*. It is likely that the lacuna contained a word designating the children. Wecklein writes *σπέρμα*; it might be a neut. plural. — *Θεῶν, κ. τ. λ., there is fear that a god's blood* (in the boys' veins) *be shed by human hands*. The MSS. *αμαρτί*, giving neither sense nor metre; *-τι* is a trace of some lost word; Wecklein *πέδοι*. Perhaps *αλπί* *ἔπι γά*.

1259 fig. *ἴψαλ οἰκεν, κ. τ. λ., expel from the house the demon of vengeance, bloodthirsty, driven hither and thither by the Furies*. Not Medea herself, but rather her guiding genius is meant. I have written nearly with Weil; the MS. reading violates the metre, and affords no dependence for the last two words. — *ἀλάστορον*: from nom. *ἀλάστορος*, another form for *ἀλάστωρ*.

1261. *μόχθος τέκνων*, *the toil expended on the children*.

1267. *ἀμαζέραι* as it stands must be rendered *comes in turn, ensues*. But the metre betrays a gap of two short syllables.

1268 fig. Obscure and corrupt. The most that can be made of it is : *grievous to mortals is the stain of kindred blood* (όμογενῆ μίδαμ.) *abroad in the land, recoiling from the divine hand* (θεόθεν πίπνοντα) *as corresponding woes* (*συνφδὰ ἄχη*) *upon the house of the murderers* (*αὐτοφόναις ἐπὶ δόμοις*). *συνφδά*, sc. τοῖς μίδαμασι; commensurate with the guilt.

1271. The voices of the boys are heard behind the scene. The two verses οἴμοι...δλλύμεσθα γέρ come in the MSS. before 1273. But the anistrope shows that two trimeters are wanting after 1274, and it seems best (as Seidler first proposed) to insert these, and supply their place above with some exclamation (as *alai*) standing *extra metrum*. The falling out of this word occasioned the transposition.

1275 fig. *ἀρῆξαι*: *ἀρήγω* construed like *ἀμένω*, as Tro. 776, *παιδὶ τ' οὐ δυναίμεθ' ἀνθάνατον ἀρῆξαι*, and Heracl. 840. — *δοκεῖ μοι*, *I have a mind*. But, with a timidity characteristic of the chorus, they do not venture after all. So Aesch. Ag. 1346 the chorus, in a similar situation, talk of coming to the rescue, but do not do it. Cp. Hipp. 782.

1278. *ἀρκέων ξέφους*: a like figure, H. F. 729, *βρέχοιστι δ' ἀρκέων...ξιφηφόρους*.

1279. *ἡσθα*: see on *ἥψ*, 703.

1281. *τέκνων ἄρτον* (*segetem liberorum*, Pflugk) periphrasis for *τέκνα*. — *αὐτόχειρι μοιρῷ*, *a death inflicted by thine own hands*, like *αὐτόχειρι σφαγῇ*, Orest. 947.

1284. Ino, daughter of Cadmus, wife of Athamas, had incurred Hera's anger by caring for the infant Dionysus, whence she and her husband were visited with madness. The commoner form of the story is that Athamas slew one of their children, Learchus, and would have slain the other, Melicertes, but that Ino fled from him and leaped into the sea with the infant in her arms. But Euripides has here followed another account, not elsewhere found, which makes Ino kill both children in her frenzy, and then throw herself into the sea in despair. The gods took pity on Ino and she became a sea-goddess under the name of Leucothea; Odyss. ε, 333.

1286. *φόνῳ* is dat. of cause.

1288. *ἀκτῆς*: the Molurian rock near Megara. — *ὑπερτείναστα πόδα*: namely in the act of stepping off into the sea.

1290. *δενόν*: that is, that can be called terrible in comparison with these crimes.

1293. Jason comes in breathless haste to save his children from the vengeance of the Corinthians.

1296 fig. *νν—σφε*: the repetition of the pronoun after so short an interval is singular. But as *δεῖ* can take an accus. even without an infinitive (as *δεῖ με τοῦτον*), it is possible that *νν* was felt to belong so closely to *δεῖ* as to justify another subject for the infinitive, somewhat as in Paley's ren-

dering, “it is needful for her that she...” — πτηνόν, on wings. — εἰ μὴ δύσαται, if she means to escape paying; GMT. § 49, 1, Note 3.

1300. αὐτή: “plane hic otiosum et supervacaneum vocabulum.” Hermann. Not so; the sense is, ‘does she who killed others expect to escape death herself?’

1301. ἀλλά—γάρ: not as 252, 1085, but ἀλλά introduces ἔρχονται below; cp. 1067, 1344.

1302 fig. (οὗτοι) οὓς (κακῶς) θρασεν ἔρχονται κακῶς. — ἐκσφραγίαι: GMT. § 97, Note 1, latter part.

1304 fig. μοι: dat. incommodi of the person remotely interested, as in 283. With δράσωσι understand αὐτούς. — οἱ προσήκοντες γένει: sc. Κρέονται. — μητρόφον, committed by their mother. — ἐκπράσσοντες φόνον = ἐκπρ. φόνου δίκην.

1309. παῖδες—σέθεν together. σέθεν is similarly placed, Suppl. 133; Phoen. 1213, 1588.

1310. τί λέγεις; (GMT. § 25, 1, Note 6, last part), what do you mean? The future as if the speaker did not comprehend the whole calamity and expected some further account.

1311. ἀστοκέτ' ὄντων: on the construction GMT. § 113, Note 10 (b). — φρόντιζε, consider solemnly, take it to heart.

1314 fig. Addressed to the slaves *within*, who alone can undo the fastenings. Cp. Or. 1561; H. F. 332; Hipp. 808; I. T. 1304 (*τοῦς ένδον λέγει*). — θιπλούν κακόν: the corpses and the murderer. — In τὴν δὲ τίσμαν there is an abrupt change of construction; we should expect τὴν δὲ κτείνασσαν, ή τίσομαι φόνῳ.

1317. While Jason is trying to force the door, Medea suddenly appears aloft in a chariot drawn by dragons (see Hypothesis), bearing the bodies of the boys. — ἀναμοχλεύεις: so Heracles (H. F. 999) σκάπτει, μοχλεύει θύρερα, not, however, on the stage. That Jason actually uses a lever is hardly to be thought; probably the word is applied metaphorically to his efforts to lift the door off its hinges. But the phrase excited the ridicule of Aristophanes, Clouds 1397.

1322. Έρυμα χερός, protection against the hand.

1323. μέγιστον ἔχθιστη: strengthened superlative; cp. πλείστον ἡδίστην, Alc. 790.

1329. φρονῶν: participle of the imperfect; GMT. § 16, 2.

1333. τῶν σῶν...θεοί, an avenging demon which haunted thy family the gods have hurled upon me. This refers back to τὸν φρονῶν, 1329. The sense of the whole is, ‘Now I realize what I did not realize before; an ancestral curse which rested on thy family has passed over upon me.’ The idea of the ἀδάστωρ, so prominent in Greek tragedy, had its roots in the popular belief. It is a demon of vengeance, which ceaselessly haunts its victims,

and passes from generation to generation perpetuating crime and misery. So here the *ἀλάστωρ* spoken of (the evil genius which actuates Medea) is the personification of an ancient curse clinging to Medea's family; it had wreaked itself on that family in the murder of Apsyrtus, and now on Jasou in the murder of his children. (The reading *τῶν σῶν ἀλ.* is due to Wecklein, who, however, interprets it wrongly 'the demon that *avenged* thy kindred.' But *ἀλάστωρ των* is, in good writers, never the demon which *avenges* one, but that which *haunts* one.)

1334. *παρέστων* heightens the guilt. He had fled to the *έστια* as a suppliant. Eurip. adopts the account, also followed by Sophocles in the *Κολχίδες*, that Apsyrtus was murdered at home. The common story is that he accompanied Medea and Jason in their flight, and was slain on the way.

1337. *ἀνδρὶ τῷδε, (huic homini) me.*

1340. *ών*: the plural idea, 'Ελληνίδων γυναικῶν, is involved in the preceding.

1342. *Τυρσηνίδος*: either *Italian* (the Etruscans being to Eurip. the representative people of Italy), or because she lived at the entrance to the Tuscan sea. Cp. 1359.

1344. *ἄλλα* introduces *ἔρπε*. See on 1301.

1347. *πάρα* = *πάρεστι*; cp. 443.

1348 fig. Observe *οὐδὲ—οἱ* correlated. — *προσετελεῖ*: see on 1069.

1351. *ἔτετρα*: the aor. refers to the present moment, the idea being, *I should undertake to make a long speech* (which, however, I do not), whereas *ἔξετενοι* would mean rather, *I should now be making a long speech*. GMT. § 49, 2, Note 5; H. 748 a, last part. Cp. v. 425.

1357. *ἄτιμον*: *ἄτιμώργον* (Schol.), *unavenged*, a meaning which the word has Hipp. 1417, Aesch. Ag. 1279. It takes the emphasis; 'Creon was not going to banish me *without my having my revenge*.' *Ἄτιμος* gets this meaning naturally; it is, *without satisfaction, deprived of one's due*, since vengeance was a *τιμή* or *natural right*.

1359 fig. *φέκησεν, has fixed her habitation in, so dwells in. — ὡς χρή,* 'comme il faut,' finely.

1362. *λίτια* (566) *ἀλγός, grief profits me*; i. e. *I can afford to grieve.*

1364. *νόστῳ, morbid passion.*

1366. *σοὶ*: in sense with *ὑβρίσις* as well as *γάμοι*.

1367. *γε* belongs to *λέχους*: an enclitic (or *μέν*, *δέ*) often separates *γε* from its word.

1371. *εἰσίν* answers *οὐκέτ' εἰσὶ* of the previous verse. 'They live as ruthless avengers to haunt thee.' *μάστωρ* (*polluter*) is either (1) a guilt-stained wretch whose contact defiles others, or (2) the ghost of a murdered man haunting the murderer, and producing *μλασμα*, blood-guiltiness.

Here and Aesch. Eum. 177 it has the latter sense. Hence σῆ κάρη, because their blood is upon Medea's head.

1374. οτόνε, abhor me if you will; referring to the word *ἀπόστροφος* above. — βάξιν here means *conversation, society*.

1375. πέδων δ' ἀπαλλαγαί. Medea wishes him to leave her (this is implied in 1374), that she may accomplish undisturbed the burial of her children before setting out for Athens. He says, *riddance is easy*, i. e. to be had on easy terms. She scornfully asks 'how?' affecting to be anxious to comply. (Yet we fail to see how Jason's presence is any hindrance to Medea, for she is mistress of the situation, and can proceed in her dragon-car at any moment to bury the bodies. But to take *ἀπαλλαγαί*, with Paley, to mean *divorce* does not help the matter.)

1379. The most famous Corinthian temple of Hera *ἄκρα* (goddess of the heights) was at the end of the Heraean promontory in the Corinthian gulf, distant from the city several miles in a straight line across the bay. Elmsley and most others have supposed that temple to be meant here. But the local tradition represented the children as buried in the city itself; at least their monument (*μνῆμα*) stood there, near the street leading toward Sicyon. And we know that in the same quarter, on a spur of the Acrocorinthus, there was a temple of Hera *Bovrata*. Now as *Bovrata* and *ἄκρα* seem to be equivalent terms, it is altogether probable that this was the temple in which the rites relating to Medea were celebrated, and in the *τέμενος* of which the children's graves were. This view is confirmed by the Schol. on this passage, who says that the temple here mentioned was situated on the Acrocorinthus. See E. Curtius, Peloponnesus, Vol. II. p. 533.

1380. ὡς μὴ τι, κ. τ. λ. The sacredness of the place would insure this.

1382. ἐστήν καὶ τελη: see Introduction, § 18.

1386. Medea here appears endowed with the prophetic gift, to which she has a right as a sorceress and the grand-daughter of a god. As to Jason's death, see the first Hypothesis. The Schol. knows another account, according to which Jason had hung up the ship's gunwale in the temple of Hera, and this fell down and crushed him. See also Neophron, frag. 3, Appendix.

1389 fig. ἀλλὰ σέ (not ἀλλά σε), with emphasis on the pronoun. — Ερινύς τέκνον: the Eriny of a particular person is often spoken of as avenging his death. — φονία, i. e. requiting murder with murder.

1396. οὐτω θρηνεῖς: the sense is, 'You do not yet know what grief is. Wait till you are old.' (Paley.) He will then feel what it is to be childless. — καὶ γῆρας, age *in addition* to your present afflictions.

1400. προσπτίξασθαι (here = *kiss*, cp. Phoen. 1671), infin. of purpose added epexegetically.

1401. προσανθῆς: see on 1069. This verb is regularly used of farewell words spoken to the dead, — a Greek custom. — ἀντίγεια: of a parting salutation, as Tro. 1276.

1408. δηστὸν refers to the whole of the next line. ‘I do at least what I can, I lament...’

1413. φέσας: the participle contains the leading idea, as often. *Would that I had never begotten them, to see them, etc.* — θελον: augmentless also Aesch. Pers. 915.

1416 fig. These seem to have been stock verses of Euripides, for they conclude not only this play, but also the Alcestis, Andromache, Bacchae, and Helena. On this Hermann (Bacch. 1388) says: “Qui factum sit ut Euripides quinque fabulas iisdem versibus finierit, non memini me a quoquam interpretum indicatum legisse. Scilicet, ut fit in theatris, quum actorum partes ad finem deductae essent, tantus erat surgentium atque abeuntium strepitus, ut quae chorus in exitu fabulae recitare solebat, vix exaudiri possent. Eo factum, ut illis chori versibus parum curae impenderetur.” Others have thought that such endings were added by the actors. Wecklein points out that 1417 fig. do not apply to the Medea.

**CHIEF DEVIATIONS
FROM THE BEST MANUSCRIPTS.**

THE following list includes only cases in which the reading adopted in the text is found in *no* manuscript of the 1st class (see Intr. § 8). Before the colon stands the adopted reading, after it the reading of the 1st class MSS., minor variants neglected. Where the former is derived from MSS. of the 2d class it is marked 2; where from the scholia, S; otherwise it stands by conjecture only. Smaller corrections are omitted.

107 ἀπέκει 2 : ἀνάψει. — 140 τὸν : ὁ. — 149 ἀχάν : λαχάν. — 150 ἀπλάτου : ἀπλάστου. — 159 δυρμέτα : δύνρωμέτα. — 182 σπείσασα : σπεῖσαι. — 228 γιγνώσκεις : γιγνώσκειν. — 234 τοῦτ' έτι : τοῦτ' (τοῦδ' έτι 2). — 253 πόλις θ' ήδ' 2 : πόλις ήδ' and γὰρ πόλις ήδ'. — 259 τοσούνδε δ' ἔκ : τοσούντον δέ. — 261 δίκτηρ : δίκη. — 262 ή τ' : τὴν τ'. — 273 σαντῆ : αἰντῆ. — 317 βουλεύης : βουλεύσης. — 323 μενεῖς 2 : μένης. — 415 στρέψουσι : στρέφουσι. — 445 ἐπανέστα : ἐπέστη and ἀνέστη. — 491 συγγνώστ' ἀν 2 : συγγνωστὸν. — 494 θέσμ' : θέσμι'. — 550 ἡσυχος 2 : ἡσύχως. — 594 βασιλέων : βασιλέως. — 599 κνιζοι 2 : κνιζει. — 643 δῶματα : δῶμα. — 647 οικρόβτατον : οικροτάτων. — 654 μύθον : μύθων. — 656 φάτισεν : φάτειρε. — 703 συγγνώστ' ἄγαν δρ' : συγγνωστὰ γάρ. — 721 ἀν : ἀν μ'. — 736 μεθεῖ : μεθῆς (μεθεῖς). — 737 ἀνώμοτος : ἐνώμοτος. — 738 κάπικηρυκεύματα S : κάπικηρυκέύμασι. — 739 τάχ' ἀν τίθοι σε : οὐκ ἀν πίθοιο. — 752 ἡλίου θ' ἀγρὺν σέβας marginal gloss : λαμπρὸν θ' ἡλίου φάος. — 781 λιποῖνδ' ἀν : λιποῖντα. — 817 λέξης : λέξεις. — 835 ρόας : ροᾶς. — 847 ή πόλις ή φίλων : ή φίλων ή πόλις. — 852 αἰτεῖ : αἰτή. — 854 πάντη σ' : πάντες. — 855 τέκνα φονεύσης : τέκνα μὴ φονεύσης. — 857 τέκνον : τέκνων. — 860 δηματα 2 : δημα. — 864 χέρα φοιλαν : χεῖρα φοιλαν. — 867 οὐτὸν : οὐκ ἀν. — 905 τέρειναν : τερείνην. — 926 τῶνδε θήσομαι πέρι : τῶνδ' ἔγινε θήσομαι πέρι, τῶνδε νῦν θήσω πέρι. — 945 to Med. S : MSS. to Jas. — 978 ἀναδεσμῶν : ἀναδέσμων. — 983 πέπλον : πέπλων. — 984 χρυσότευκτὸν τε : χρυσέτευκτον. — 992 θλεθρον βιοτῷ S : θλέθριον βιοτῶν. — 1005 ἔτα to Paed. : MSS. to Med. — 1012 δὴ : δὲ. — 1015 κάτει : κρατεῖς. — 1054 θύμασιν S and 2 : δόμασιν. — 1077 οἴα πρὸς : οἴα τε πρὸς. — 1087 παῦρον δὲ γένος μίαν : παῦρον δὲ δὴ (δέ τι 2) γένος. — 1089 οὐκ : κούκ. — 1099 ἐσορῶ 2 : ὥρω. — 1121 παρανόμως εἰργασμένη 2 : παρανόμως τ' εἰργασμένων. — 1130 ἐστίαν 2 : οἰκιαν. — 1139 οἰκων S : ὕπων. — 1181 ἐκπλέθρου : ἐκπλεθρον. — 1182 ἀν ηπτέρο :

ἀνθήπτεο. — 1189 λευκὴν : λεπτὴν. — 1205 προσπίτνει 2 : προσπίπτει. — 1221 δακρύοισι S and 2 : δακρύουσι. — 1252 φονίαν : φονίαν. — 1255 γὰρ... χρ.: γὰρ ἀπὸ χρ. — 1256 αἷμα S : αἷματι. — 1259 φονάντ' ἀλαίνοντ' Ἐρυθρών θη' ἀλάστορον : φονίαι τάλαντάν τ' Ἐρυθρήν θη' ἀλαστόρων. — 1262 μάταν ἄρα : ἄρα μάταν. — 1280 δν : δῶν. — 1283 χέρα : χεῖρα. — 1295 τοῖσδ' ἔτι : τοῖσδε γ. — 1333 τῶν σῶν : τὸν σόν. — 1356 οὐδ'—οὐδ' : οὐθ'—οὐθ'. — 1357 ἀτιμον S : ἀνατελ. — 1371 ὡμοι : ὥμοι and οἴμοι. — 1374 στύγει : στυγεῖ. — 1898 ἔκανες : ἔκτανες. — 1409 κάπιθεάζω : κάπιθοάζω. — 1413 ὅφελον : ὥφελον.

METRES OF THE LYRICAL PARTS.

FIVE kinds are used in this play.

1. Dactylo-epitritic (or *Doric*) strophes are composed of the following elements (*series* or *cola*) :

(1)  Dactylic tripody, with spondee in 3d place.

(2)  Second epitrite (trochée and spondee).

Either of these may be catalectic ; so arise :

(3) 

(4) 

These elements are combined in various ways, mostly two or three uniting to form a verse. Forms (1) and (2) may shorten the last syllable in caesura, even in the middle of a verse. An anacrusis may be prefixed to any verse. Sometimes, especially at the end of the strophe, other dactylic and trochaic series are employed. The movement is in common (4) time ; the trochée being .

2. Logaoedic strophes ; see Hadl. 916. They unite dactyls and trochees in the same series (colon). Pure trochaic (or iambic) series may be used with the logaoedic. They move in triple (3) time ; the dactyls being *cyclic* () and the spondees *irrational* () .

3. Dactylo-trochaic strophes consist of dactyls and trochees (or iambi) in *separate series*. A dactylic and a trochaic series may, however, unite to form one verse (Hidl. 909 n. o. p.). A spondee standing for the last dactyl of a series may shorten its final syllable even in the middle of a verse. The movement is in triple time, with cyclic dactyls and irrational spondees.

4. Dactylic verse ; H. 908. Common (4) time.

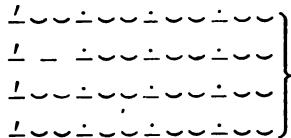
5. Dochmii ; see H. 928. Their rhythm is broken,  alternating with  ;  etc.

In the following schemes the foot-ictus is marked with . , the first ictus of each series (colon) with ' . The sign  denotes a *triseme* long syllable () ,  a *tetrasteme* () .

PARODOS.

PROÖDE (131 - 138).

Dactylic, with anapaestic introduction.

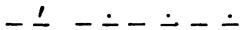
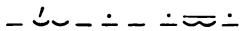


These four *cola* form one long verse or
hypermeter.

Iambic close; sync. tetrap. hypercat.

STROPHE AND ANTISTROPHE (148 - 159 = 173 - 184).

Logaoedic, with anapaestic introduction.



Brachycat. tetrapodies (Glyconics) with ana-
cruses. Only seemingly tripodies.

Brachycat. tripody with anacr.

Troch.



On the responsion ep. H. 921 a.

Syncopated trochaic tetrap.

On the next to the last syll. see H. 916 c.

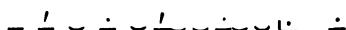
130 METRES OF THE LYRICAL PARTS.

EPODE (204 - 213).

Dactylo-trochaic.



Troch. dipod. w. anacr. + dact.
tetrap. brachycat.

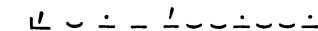


Dact. tetrap. brachycat.

FIRST STASIMON.

1ST STROPHE AND ANTISTR. (410 - 420 = 421 - 431).

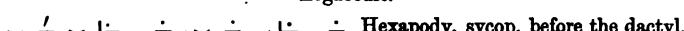
Dactylo-epitritic.



Troch. tripod. as close.

2D STROPHE AND ANTISTR. (432 - 438 = 439 - 445).

Logaoedic.



Brachycat. tetrap. w. anacrus.



" " " "



" " " "

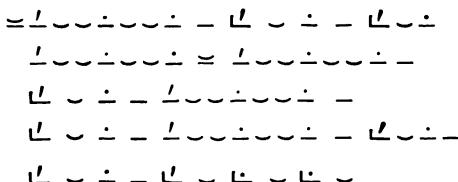


" tripod. " "

SECOND STASIMON.

1ST STROPHE AND ANTISTROPHE (627 - 634 = 635 - 642).

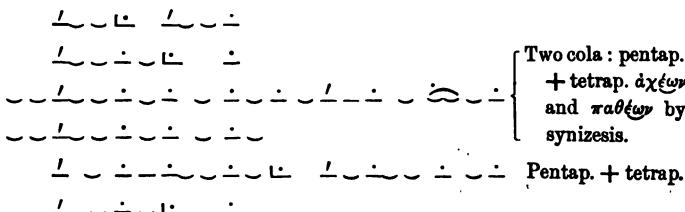
Dactylo-epitritic.



Troch. trip. as close.

2D STROPHE AND ANTISTROPHE (643–652 = 653–662).

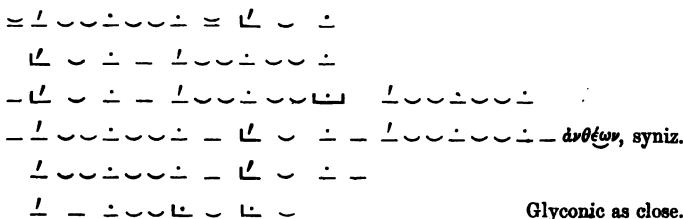
Logaoedic.



THIRD STASIMON

1ST STROPHE AND ANTISTROPHE (824-834 = 835-845).

Dactylo-epitritic.



2D STROPHE AND ANTISTROPHE ($846 - 855 = 856 - 865$).

Logaoedic.

FOURTH STASIMON.

1ST STROPHE AND ANTISTROPHE (976–982 = 983–989).

Dactylo-epitritic.

$\overline{L} \text{ } - \text{ } L \text{ } - \text{ } L \text{ } - \text{ } L$	Spondee for dact. in 1st place; an unusual license.
$\overline{L} \text{ } - \text{ } L \text{ } - \text{ } L \text{ } - \text{ } L$	
$\overline{L} \text{ } - \text{ } L \text{ } - \text{ } L \text{ } - \text{ } L$	
$\overline{L} \text{ } - \text{ } L \text{ } - \text{ } L \text{ } - \text{ } L$	Trochaic triphony as close.

2D STROPHE AND ANTISTROPHE (990-995 = 996-1001).

Dactylo-trochaic.

$\underline{\quad}\quad \underline{\quad}\quad \underline{\quad}\quad \underline{\quad}\quad \underline{\quad}\quad \underline{\quad}$	Dact. trip. (w. anacr.) + troch. tetrap. brachycat.
$\underline{\quad}\quad \underline{\quad}\quad \underline{\quad}\quad \underline{\quad}$	
$\underline{\quad}\quad \underline{\quad}\quad \underline{\quad}\quad \underline{\quad}\quad \underline{\quad}\quad \underline{\quad}\quad \underline{\quad}$	Dact. tetrap. double anacr. + dact. trip. cat. [cat.]
$\underline{\quad}\quad \underline{\quad}\quad \underline{\quad}\quad \underline{\quad}\quad \underline{\quad}\quad \underline{\quad}$	Iamb. hexap. syncop. and

FIFTH STASIMON.

1ST STROPHE AND ANTISTROPHE (1251 - 1260 = 1261 - 1270).

Dochmii.

$\sim \acute{\text{I}} - - \dot{\text{I}} - - \dot{\text{I}}$	Bacchic tripody catal. Hadl. 929 b.
$\asymp \acute{\text{I}} \circ \dot{\text{I}} - \dot{\text{I}} \acute{\text{I}} \circ \dot{\text{I}}$	Two dochmii.
$\sim \acute{\text{I}} \circ - - \dot{\text{I}} - - \acute{\text{I}}$	" "
$\sim \acute{\text{I}} - - \dot{\text{I}} - - \acute{\text{I}}$	" "
$- \acute{\text{I}} - - \dot{\text{I}} - - \acute{\text{I}}$	Dochmius and iamb. dipody.
$\sim \acute{\text{I}} - - \dot{\text{I}} - - \acute{\text{I}}$	Two dochmii.
$\sim \acute{\text{I}} \circ - - \dot{\text{I}}$	Dochmius.
$\asymp \acute{\text{I}} \circ - - \dot{\text{I}} \acute{\text{I}} - - \dot{\text{I}}$	Six dochmii; belong together as one long verse.
$\asymp \acute{\text{I}} \circ - - \dot{\text{I}} \asymp \acute{\text{I}} \circ - - \dot{\text{I}}$	'Eπωλεων with syniz.

2D STROPHE AND ANTISTROPHE (1271 - 1281 = 1282 - 1292).

Dochmii, with iambic trimeters.

$\sim \acute{\text{I}} - - \dot{\text{I}} - - \acute{\text{I}}$	
$\sim \acute{\text{I}} - - \dot{\text{I}} \acute{\text{I}} - - \dot{\text{I}}$	
Two iamb. trim.	
$\sim \acute{\text{I}} - - \dot{\text{I}} - - \acute{\text{I}}$	
$\sim \acute{\text{I}} - - \dot{\text{I}}$	
Two iamb. trim.	
$\sim \acute{\text{I}} - - \dot{\text{I}} \acute{\text{I}} - - \dot{\text{I}} - - \acute{\text{I}}$	2 dochm. + bacchic tripody cat.
$\sim \acute{\text{I}} \circ - - \dot{\text{I}} - - \acute{\text{I}}$	

APPENDIX.

I.

FRAGMENTS OF NEOPHRON'S MEDEA.

(See Nauck, Trag. Graec. Fragm., p. 565 fig.)

1.

καὶ γάρ τιν' αὐτὸς ἥλυθον λύσιν μαθεῖν
σοῦ· Πυθίαν γάρ δύσσαν, ἣν ἔχρησέ μοι
Φοίβου πρόμαντις, συμβαλείν ἀμηχανῶ·
τοι δ' εἰς λόγους μολών γ' ἀν ἥλπιζον μαθεῖν.

2.

εἰεν· τί δράσεις, θυμέ; βούλευσαι καλῶς
πρὶν ἡ ἔξαμαρτεῖν καὶ τὰ προσφιλέστατα
ἔχθιστα θεόθαι. ποῖ ποτ' ἔξῆξας, τάλας;
κάτισχε λῆμα καὶ σθένος θεοστυγές.
καὶ πρὸς τί ταῦτα δύρομαι ψυχὴν ἐμὴν
δρῶσ' ἔρημον καὶ παρημελημένην
πρὸς δὲν ἔχρην ἡκιστα; μαλθακὸι δὲ δὴ
τοιαῦτα γυγνόμεσθα πάσχοντες κακά;
οὐ μὴ προδόσεις, θυμέ, σαυτὸν ἐν κακοῖς.
οἶμοι. δέδοκται· πτῖδες. ἐκτὸς ὄμμάτων
ἀπέλθετ· ηδη γάρ με φοινία μέγαν
δέδυκε λύσσα θυμόν. δὲ χέρες χέρες,
πρὸς οίον ἔργον ἔξοπλιζόμεσθα· φεῦ,
τιλαίνα ταῦλμης, ἡ πολὺν πόνον βραχεῖ
διαφθεροῦσα τὸν ἐμὸν ἔρχομαι χρονῷ.

3.

φέρει τέλος γὰρ αὐτὸς αἰσχίστῳ μάρῳ
βικινῶν ἀγχώνη ἐπισπίστας δέργ.

τοία σε μοίρα σῶν κακῶν ἔργων μένει,
δίδαξις ἀλλοις μυρίοις ἐφημέροις
θεῶν ὑπερθε μήποτ' αἰρεσθαι βροτούς.

II.

FRAGMENTS OF ENNIUS' MEDEA.

(Ribbeck, Trag. Lat. Reliq., p. 36 fig.)

1. (Burip. v. 1.)

Utinám ne in nemore Pélio secúribus
caesá cecidisset ábiegna ad terrám trabes,
neve finde navis íncohandaæ exórdium
coepísset, quæ nunc nōminatur nōmine
Argó, qua vecti Argívi delectí viri
petébant illam péllem inauratam árietis
Colchís, imperio régis Peliae, pér dolum.
Nam núnquam era errans méa domo ecferrét pedem
Medéa, animo aegra, ambré saevo saúcia.

2. (v. 49.)

Antíqua erilis fýda custos córporis,
quid sfc te extra aedis éxanimata elíminas?

3. (v. 57.)

Cupsdo cepit mísferam nunc me, próloqui
caelo átque terrae Médeai mísferias.

4. (v. 181.)

. . . . fluctus vérborum aures aúcupant.

5. (v. 214.)

Quaé Corinthum arcem áltam habetis, mátronae opulentae,
óptumates —

Múlti suam rem béne gessere et públicam patriá procul,
múlti qui domi aétatem agerent, própterea sunt ímprobati.

6. (v. 250.)

. . . . nam tér sub armis málim vitam cérnere,
quád semel modo párere.

7. (v. 352.)

Si té secundo lúmine hic offéndero,
moriére.

8. (v. 385.)

Néquaquam istuc fstac ibit: mágna inest certáatio.

nám ut ego illis súpplicarem tánta blandiloquéntia — ?

9. (v. 371.)

Ílle transversa ménte mi hodie trádidit repágula,
qubus ego iram omném recludam atque flli perniciém dabo,
mshi maerores, flli luctum, exftium illi, exiliúm mihi.

10. (v. 502.)

Quo núnc me vortam? quód iter incipiam fngredi?
domúm paternamne áinne ad Peliae fflias?

11. (v. 590.)

Tú me amoris mágis quam honoris sérvavisti grátia.

12. (v. 764.)

Sol, quf cudentem in caélo sublimás facem.

13. (v. 1068.)

. salvete optima córpora,
cétte manus vestrás measque accíspite . . .

14. (v. 1251.)

Júppiter tuque ádeo summe Sél, qui omnis res fnspicis,
qfque luminé tuo maria téram caelum cointines,
fnspicie hoc facinús priusquam fíat: prohibessís scelus.

15. (See Introd. § 18.)

Qui fpse sibi sapiéns prodesse nón quit, nequiquám sapit.

16.

[Médea, utinam ne úmquam Colchis cúpido corde pedem éxtulisse.]

In all probability the two following fragments belong here too:—

Inc. inc. fab. 94 (Eur. v. 476.)

Nón commemoro quód draconis saévi sopivi fmpetum,
nón quod domui vim taurorum et ségetis armatae manus.

Enn. inc. nom. 25 (Eur. v. 714.)

Út tibi Titánis Trivia déderit stirpem liberum.



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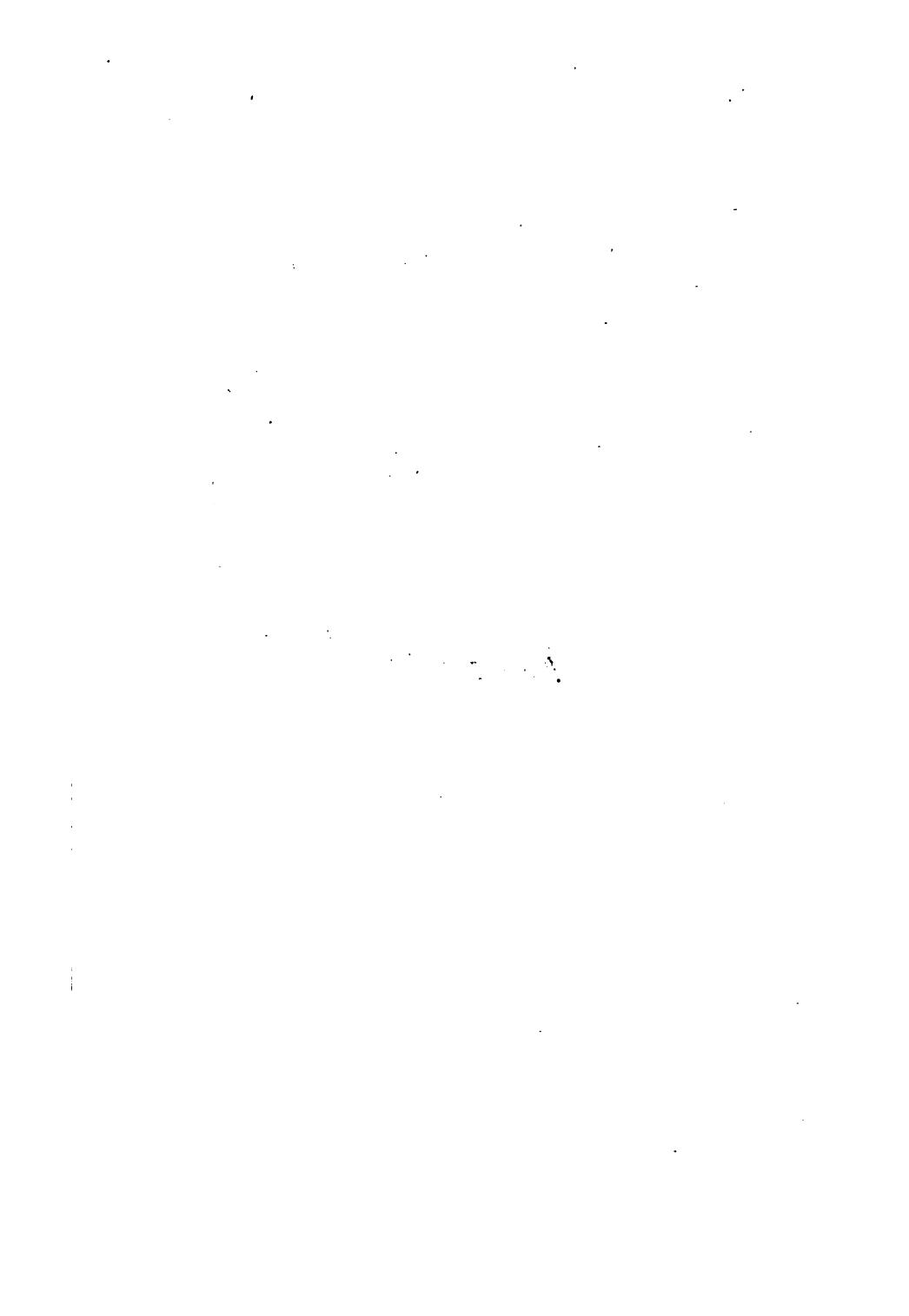
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